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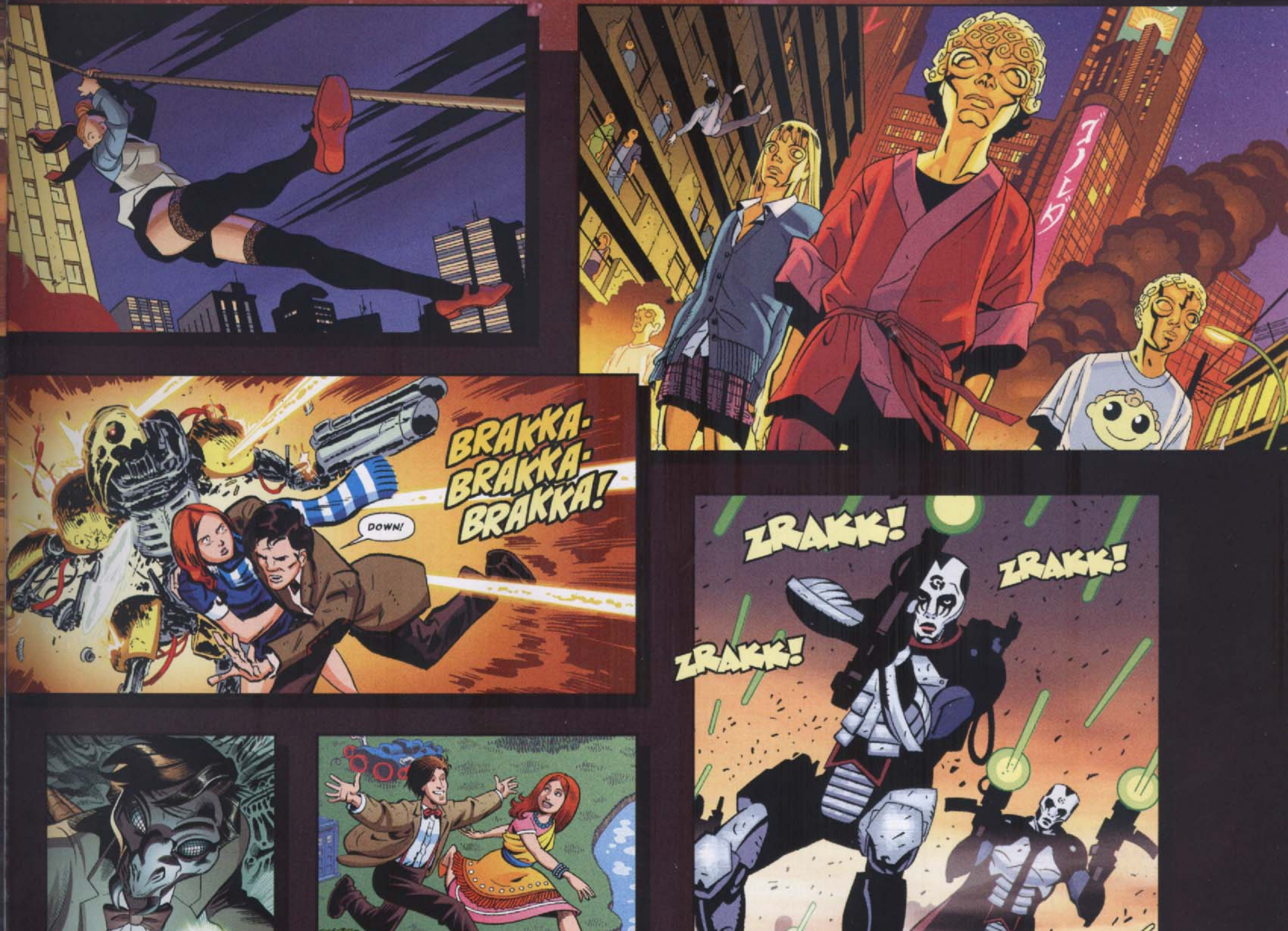
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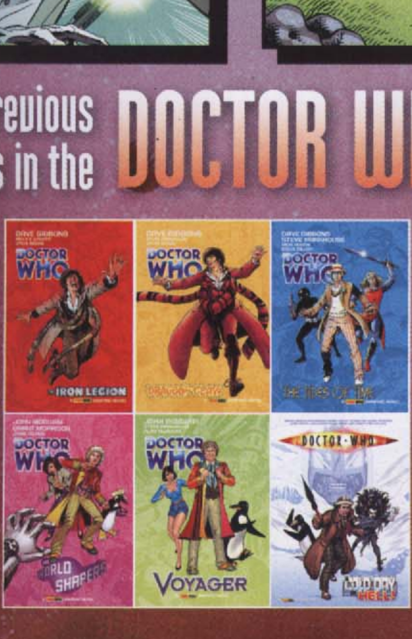
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PETER WARE
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EDITORIAL ASSISTANTS
JOHN AINSWORTH, MARK WRIGHT

Managing Director .... MIKE RIDDELL
Managing Editor .... ALAN O'KEEFE
Head of Production .... MARK IRVINE
Production Assistant .... JEZ METEYARD
Circulation and Trade Marketing Controller .... REBECCA SMITH
Head of Marketing .... JESS TADMOR
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POLICE PUBLIC CALL BOX

"If anything is weird, it's good for *Doctor Who*. If it's technical, beautiful and weird, then you're getting it all in one."

LETTER FROM THE EDITOR

Happy New Year! And this one promises to be something extraordinary...

First things first – you'll have noticed we've made a few design changes to your favourite magazine. Nothing too drastic, just a bit of spring cleaning to welcome in the 50th anniversary. Given that *Doctor Who* itself has just brought in a new-look TARDIS, a new-look title sequence, new theme music, a new costume for the Doctor, a new logo (well, sort of), a new companion – and new-look Cybermen on the way – we wanted a piece of the action too! We hope you like it. Okay, so we look a bit shorter and fatter, but that's what happens when you start getting on a bit. Especially after Christmas.

But look at you, sitting there in January. Hopefully by now you've enjoyed *The Snowmen* at least half a dozen times, polished off all the mince pies, and are now back at work (or school). Bummer. Here at **DWM**, it's the last day of term before our Christmas break. It's called wibbly-wobbly timey-wimey, I believe.

But let's look back in time 50 years – what was happening in January 1963? *Doctor Who* might have been a fair few months away from being 'born', but the gestation period had begun. Canadian producer Sydney Newman had joined the BBC as the Head of Drama Series in December 1962, and by the New Year, the ideas that would ultimately become our show were already starting to form.

While working at ABC Television, Newman had proposed the concept of a 'time-travelling science-fiction series', but it had been quashed by the Independent Broadcasting Authorities as 'unsuitable for children'. Once at the BBC, Newman again turned to his idea, while Donald Baverstock – the Controller of BBC Television – proposed an early evening family drama that could run on Saturdays. The ideas started to coalesce, and by March a meeting had been set up in the office of the Head of Serials, Donald Wilson, to discuss launching a science-fiction serial. By April 1963, the project had been given a name – *Dr Who* – an ongoing series of 25-minute episodes...

We'll be celebrating the 50th anniversary of *Doctor Who* this November, and we'll all be raising a glass on the 23rd. But let's raise a toast right *now* – to Newman, Baverstock and Wilson. Thanks to these gents, half a century ago, *Doctor Who* was already underway...

Tom

STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"Only *Doctor Who* can tell a story where the Yeti are infesting... the London Underground!"

Hello, hello.

In last month's exciting episode of *Production Notes*, I asked for questions. The truth is, I'm tired of telling you nothing. Endless words, zero information. It's time for a new approach. So from now on, *you're* in the driving seat. Tell me what you want to know. Sometimes, now and then, if the wind stands fair, you might even get a sensible answer.

And here's my first interrogator already. Why, it's young Master Tom Spilsbury, aged 4. What's that boy? Speak up! Take that thumb out of your mouth, I can't make out a word!!

TOM SPILSBURY of Stockbridge asks: Why did you decide to bring back the Great Intelligence – and are you a big fan of *The Abominable Snowmen* and *The Web of Fear*?

Oh, I *loved* those stories. The first was great, but the second – *The Web of Fear* – was classic *Doctor Who* in every sense. Because any old show could do a yeti story set in the Himalayas – frankly, even a Hollywood blockbuster could come up with that one. But it takes *Doctor Who* and only *Doctor Who* to concoct a story where the Abominable Snowmen of myth and legend can be found infesting... the London Underground.

There is a place past utterly bonkers, just left of gibbering insanity, and that place is called Genius. Mervyn Haisman and Henry Lincoln, I salute you. I am not, in any respect, worthy.

The Yeti were controlled, of course, by a disembodied consciousness, known as the Great Intelligence. No explanation (on screen, at any rate) was ever given for how this formless creature came to be, so for the hell of it I came up with one. (And yes – you there, the pedant in the corner – there is a logical problem with that. The answer is: time travel. As you were.)

ASTRID SCHOU asks: How did you come up with the Weeping Angels?

Oh Astrid, there's no easy way to tell you this – I didn't come up with them at all. The fact is, *I saw one!*

There's a hotel in Dorset, which is lovely and rambling and perfect for families. Sometimes they even have Laser Quest! When the kids were younger, we used to spend Christmas there. A short distance from the hotel there was (possibly still is) an abandoned church with a dangerous graveyard. Yes, dangerous. *Officially* dangerous. The gates were chained up and there was a sign saying KEEP OUT – DANGEROUS STRUCTURE.

Well, could you have resisted? I went and peered through the bars. And there, among all the ancient leaning gravestones, was the statue of lamenting angel. The way it looked at me, I felt sure *this* was the dangerous structure in question. A dangerous statue imprisoned in a graveyard! What a gift for a man with a *Doctor Who* story to write! The chained-up gates became the ones that Sally climbed over at the start of *Blink*, and the statue became the Weeping Angel.

Do you remember the Yeti in the Underground?

And you know what? I completely forgot that's where I got the idea from. A few Christmases later, long after *Blink*, we were back at the hotel. My son Joshua and I went for a walk past the church, and it all came flooding back.

"Hey," I said. "Want to see the original Weeping Angel?" I took him to peer through the bars of the dangerous graveyard.

"Dad... there's no Angel in there."

There wasn't. There really wasn't, not any more.

We left, fairly quickly.

KEV McCREADY of Liverpool asks: As established in *The Deadly Assassin*, a Time Lord can only regenerate 12 times. With the Doctor on his 11th body, how are you going to get around this?

12 regenerations, 13 Doctors – he's got two more bodies to go. So let's be honest, this problem will only arise long after I've been stretchered out of Cardiff. But fear not! A protocol is in place. A brilliant, audacious protocol passed from showrunner to showrunner in hushed tones, by torchlight. In the event of the Doctor running out of his allotted number of regenerations, as established in *The Deadly Assassin*, the incumbent showrunner will......................... *make something up*.

Oh, take that frown of disapproval off your face. That's exactly how they came up with regeneration in the first place!

CALEB BAIN of Perth, Australia asks: What was the hardest episode to write and why?

The Eleventh Hour, by a country mile. So much to establish! A new Doctor *and* a new companion. At times the whole project just seemed insane – trying to convince the audience they were watching the same show when everything was completely different. Exactly one character held over from the previous year, and he was played by somebody else entirely. I don't think I've ever worked so hard or found it so difficult.

MAT GREENFIELD asks: Why did you close your Twitter account and do you ever plan to return?

You know, I'm glad you asked, because there's been a lot of nonsense talked about that. If I took to heart all the things said about me and to me on Twitter, I'd be a very happy man – because the vast majority of it was completely lovely. But the fact is, I spend my life sitting at my computer, trying to persuade myself to keep working. And all those people twittering on, were becoming a (very entertaining) distraction. For that reason, I left, and for the same reason, I won't be coming back. Well, not till I retire and then who'll care what I say?

PAUL BOWLER asks: If you could go back in time and save just one black-and-white *Doctor Who* story from being junked, which one would you choose and why? (Only one, mind, Mr Moffat, we don't wanna rupture the space time continuum!)

Power One: We wish!

Ah, *good* question! And I have my answer ready. Now most people say *The Tenth Planet* Episode 4, and that would be lovely. That might even be my second choice. But first choice? No contest!! *The Power of the Daleks* Episode One. Patrick Troughton's first episode. *Doctor Who* may have begun in 1963, but this was the year it became immortal. This was when the best idea in the history of casting happened in a very clever brain. *Doctor Who* already had the Doctor and the TARDIS and the bigger on the inside and the Daleks and the music and the title sequence – and then they just casually add regeneration. Like it's nothing. Hey, you need a bit more genius – okay, have this!

And *how* they did it. I've read the script (don't pretend you haven't) and it's so bold and fearless. When I wrote Matt Smith's first scenes I was falling over myself to Doctor him up. Fish custard! Tree collision! Apple spitting! No regrets, it worked. Matt played it to perfection and claimed the hearts of the nation. But back in the day, they went edgy. The Doctor was elusive, disconcerting, referred to himself in the third person, refused to confirm he was the same man. Made you *find* him again! That takes brilliance and courage.

So when I travel back in time to the 60s, to shake everybody's hand and apologise for my unworthiness, that's the episode I'll sneak under my jacket and bring home. Who's with me? **DWM**

If you have a question for Steven, email it to *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Doctor Who's Golden Year has begun!

As *Doctor Who* enters its fiftieth year, preparatory work is underway for two very special productions, planned to celebrate the show's golden anniversary.

The first of these to go before the cameras is *An Adventure in Space and Time*, written for BBC Two by seasoned *Doctor Who* writer and actor Mark Gatiss. This one-off drama will look back to the earliest days of the series and the extraordinary men and women who created the very first episodes of *Doctor Who* back in 1963. *An Adventure in Space and Time* is due to begin recording over the next month or two.

The next production for BBC Wales' *Doctor Who* team will be the much-anticipated 50th anniversary adventure, written by showrunner and head writer Steven Moffat. As revealed by producer Marcus Wilson last issue, recording for this celebratory tale is due to begin in April.

Meanwhile, a trailer packed with tantalising glimpses of things to come in *Doctor Who's* 50th anniversary series was given as an extra present following the broadcast of *The Snowmen* on Christmas Day. "Where do you wanna go? What do you wanna see?" the Doctor asked his new companion, Clara, before the trailer featured clips from the eight episodes that will be seen later this year (see above).

Matt Smith appeared on ITV1's daytime show *This Morning* on 18 December, to promote the broadcast of *The Snowmen*. Matt also talked about the upcoming episodes, hinting at the theme of Episode 1: "What if there was a monster in the wi-fi...?"

As for his new co-star, Jenna-Louise Coleman, Matt was brimming with praise. "She's started thrillingly, I think," he said, "she's done brilliant work, very detailed, very hardworking. She's just a delight."

The Green Death to be revisited on DVD

The 1973 story *The Green Death* – affectionately remembered by a generation of viewers as 'the one with the maggots' – is to be reissued by BBC Worldwide as a Special Edition DVD.

The six-part story by Robert Sloman stars Jon Pertwee as the Third Doctor, with Katy Manning as Jo Grant, Nicholas Courtney as Brigadier Lethbridge-Stewart, Richard Franklin as Mike Yates and John Levene as Benton.

The Special Edition will be accompanied by brand new extras, including a making-of documentary produced by Chris Chapman. The DVD will also include the 2010 *The Sarah Jane Adventures* story *Death of the Doctor*, which features a commentary by actress Katy Manning and writer Russell T Davies.

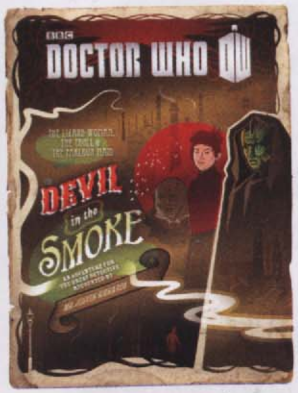
New subtitled production notes on *The Green Death* will be provided by regular DVD contributor Richard Bignell, who is on the lookout for readers who might be able to help with the project: "An edited omnibus edition of *The Green Death* was repeated in December 1973," Richard explains to **DWM**. "I'd love to try to trace an audio copy of that version, in order to see what was cut and what was kept. Virtually all the other compilations exist in one form or another, but I've not been able to find anyone who has this one."

If you can help Richard, please email **DWM** at *dwm@panini.co.uk*.

The release date and price for *The Green Death* DVD has yet to be announced.

The Doctor prepares to battle *The Green Death* once more...

Devil in the Smoke



Following Melody Malone mystery *The Angel's Kiss*, a new ebook from BBC Books, *Devil in the Smoke* by Justin Richards, is now available to download, priced £1.99. The adventure stars the Doctor's Victorian allies, Madame Vastra, Jenny and Strax, in a brand new adventure that links into last year's Christmas Special *The Snowmen*.

Encyclopedia App

BBC Books has released a revised, updated *Doctor Who Encyclopedia* app for the iPad, which has been developed by Brandwidth in partnership with BBC Books. The app includes information on every episode since the show's return to TV in 2005. New entries and imagery in this latest edition cover all episodes from 2011 Christmas Special *The Doctor, the Widow and the Wardrobe*, up to and including *The Angels Take Manhattan*, which saw Amy and Rory leave the Doctor. The update also includes special mini-episodes such as *Pond Life*. The app contains over 3200 entries and costs £4.99. For more details visit *www.doctorwhoencyclopedia.com*

New Micro Figures

Toy manufacturer Character has released a third series of *Doctor Who* micro figures from its Character Building range, featuring 12 new figure designs, priced £1.99 each. The characters include new versions of the Eleventh Doctor, Amy and Rory plus a selection of foes such as the Handbots, Ood, Vashta Nerada and Madame Kovarian. There are also some very rare figures, including the Eleventh Doctor in a tuxedo, Rory in his nurse's uniform, and a space-suited Tenth Doctor.

The Ark in Space to be packed with special features

Full details of the special features commissoned for the forthcoming Special Edition of *The Ark in Space* have been revealed by BBC DVD.

The four-part Fourth Doctor adventure, *The Ark in Space* was first released on DVD back in 2002. Like many of the early *Doctor Who* DVD releases, this story, originally broadcast in 1975, was only accompanied by a small amount of supporting extras.

The four episodes of the serial have been newly remastered for this release. As well as the original commentary track, featuring actors Tom Baker (the Doctor) and Elisabeth Sladen (Sarah), and producer Philip Hinchcliffe, the episodes are accompanied by newly written optional production subtitles.

Also on the first disc, along with all the original extras, is *A New Frontier* a new 30-minute documentary which takes a look at the making of the serial and includes contributions from cast and crew, including actors Wendy Williams (Vira) and Kenton Moore (Noah), director Rodney Bennett, producer Philip Hinchcliffe, set designer Roger Murray-Leach and the current voice of the Daleks and big fan of *The Ark in Space*, Nicholas Briggs. The final new addition to disc one is an updated photo gallery featuring design and publicity photographs from the story.

Disc 2 includes *The Ark in Space – Movie Version*, a 70-minute compilation edit of the story that was transmitted in the summer of 1975. Unlike the four-part original on disc 1, this version is unrestored.

Dr Forever! Love & War, is the first instalment in a new series of extras to be featured on the *Doctor Who* DVD releases that takes a look at how *Doctor Who* was kept alive in a range of original novelisations after the end of the TV series in 1989. The contributors include former *Doctor Who* executive producer Russell T Davies, Virgin Books editor Peter Darvill-Evans, BBC Books editors Steve Cole and Justin Richards, writers Mark Gatiss, Robert Shearman, Paul Cornell, Gary Russell and Joseph Lidster, journalist David Richardson and actress Lisa Bowerman.

"Leave the Ark, Vira. Or die with the rest of your race!"

Wirrn hunt!

BBC
DOCTOR WHO
THE ARK IN SPACE
SPECIAL EDITION
The TOM BAKER Years 1974-81

This 30-minute documentary is introduced by Ayesha Antoine.

A compilation of short news items from BBC Belfast's *Scene Around Six* broadcast in 1978, show Tom Baker switching on the Christmas lights in Derry and visiting children in schools and hospitals in Belfast.

We get a brief, behind-the-scenes glimpse of the preceding story, *Robot*, with just over a minute of amateur 8mm film footage shot on location during the filming of the serial.

The disc is rounded off with a collection of PDF material accessible via computer that includes the *Radio Times* listings for the story, the *Doctor Who Technical Manual* and tie-in promotional materials for Crosse and Blackwell and Nestle. *The Ark in Space* will be released on 28 February, priced £20.48.

Further to last issue's announcement of the DVD extras for the forthcoming release of the 1975 Fourth Doctor story, *Terror the Zygons*, two additional extras have been revealed. From the regional BBC news programme, *South Today* comes a short interview with Tom Baker, conducted during the making of *Terror of the Zygons* whilst filming on location in Sussex. Geoffrey Burgon provides the incidental music for the serial, and it can be enjoyed to the full by selecting the isolated music score option when viewing the episodes. *Terror of the Zygons* will be released on DVD by BBC Worldwide in June.

Eldrad returns to battle the Fifth Doctor on audio

Stephen Thorne is returning as the Kastrian renegade Eldrad, a role he last played in the 1976 story *The Hand of Fear*, in a new audio adventure from Big Finish Productions.

This time the Fifth Doctor (played by Peter Davison) and his companions Tegan, Turlough and Nyssa will be taking on the silicon-based psychopath.

"As its completely irresistible title suggests, *Eldrad Must Die!* – yes, with an exclamation mark! – has the tyrant king of Kastria crawling out of the abyss he fell into at the end of *The Hand of Fear*," says audio script editor Alan Barnes. "But, because it's written by the brilliant Marc Platt, you can rest assured this is far more than just a 'return/revenge of...' sort of deal, beginning with the TARDIS travellers investigating strange crystals strangling sealife in the fishing town of Ambermouth..." *Eldrad Must Die!* will be released in April 2013.

The next adventure, released in May, is *The Lady of Mercia* by Paul Magrs. "This is the first purely historical adventure in the monthly range since back in 2009," says Alan. "We're going back to the Dark Ages in search of the forgotten warrior queen Æthelfrid, daughter of Alfred the Great... and her connection to a certain 'Dr Tegan Jovanka'!"

Eldrad lives – and he's really grumpy!

The season of Fifth Doctor tales ends in June with *Prisoners of Fate*, by Jonathan Morris. "If you've been listening to this range of stories since *Cobwebs*, you'll know that the Nyssa currently travelling with the Doctor, Tegan and Turlough is 50 years older than when she first left the TARDIS in *Terminus*. Here, her past catches up with her on a prison planet, with heartbreaking consequences."

BEYOND THE TARDIS

The past and present stars of *Doctor Who* have been getting up to all sorts recently. Let's take a look...

COMPILED BY **DOMINIC MAY**

David Tennant as Colonel Mercier with Janet Montgomery as Anna in *The Spies of Warsaw*.

David's Great Escape

■ Following mid-January's broadcast completion of BBC Four two-part pre-World War II spy drama *The Spies of Warsaw*, executive produced by **Richard Fell**, starring **David Tennant** as war hero Colonel Jean-Francois Mercier with **Burn Gorman** as Jourdain, David films three-part BBC One suspense thriller *The Escape Artist* in London throughout February/March playing barrister Will Burton. David reprised voicing Spitelout for the *Thawfest* episode of animation *Dragons: Riders Of Berk* aired by Cartoon Network (US) on 28 November. *Tree Fu Tom – Tree Fu Magic* featuring David and **Sophie Aldred** arrives on DVD on 18 February.

Below You

■ A six-part Dirk Maggs adapted Radio 4 series of **Neil Gaiman**'s urban fantasy *Neverwhere*, set in London Below, airs this spring including **Bernard Cribbins** (Old Bailey), **Yasmin Paige** (Anaesthesia and others), **Sophie Okonedo** (Hunter), **Anthony Head** (Croup), **David Harewood** (Marquis), **Lucy Cohu** (Lamia) **David Schofield** (Vandemar), **Andrew Sachs** (Tooley) plus **Don Gilet**, **Abdul Salis**, **Paul Chequer**, **Stephen Marcus** and cameos from Gaiman himself, who on 20 January appears at Tasmania's Hobart Theatre Royal.

John as Jeremy

■ **John Barrowman**, who was the subject of BBC One's *Fern Britton Meets...* on 2 December, with contributions from **Eve Myles**, **Bernard Cribbins** and **Phil Collinson**, plays Jeremy in Osama Bin Laden movie *Zero Dark Thirty* released on 25 January, also continuing as recurring *Arrow* villain Malcolm Merlyn. On 7 February Buster Books publishes John and Carole E Barrowman's *Hollow Earth* sequel, *The Bone Quill*. Channel 5 assembled *A Tribute to Larry Hagman – At Home with JR* on 25 November incorporating unused material from John's earlier *Dallas* documentaries. **Tom Price** was *Watson and Oliver* Series Two warm-up man and appears in at least one sketch screening from February. **Naoko Mori** played Liz in CBBC's *Rocket's Island* from 4 to 6 December.

New Year Offers

Yasmin Paige in *Pramface*.

■ BBC Three's *Pramface* returns for six episodes featuring **Yasmin Paige** as Beth Mitchell in January, while *Holby City*'s **Joseph Millson** is George Orwell in six Radio 4 plays and narrates a 10-part adaptation of *Down and Out in Paris and London*. BBC One's *Waterloo Road*, featuring **Tommy Knight** as Kevin, recommenced on 3 January. **Paul McGann** plays Stanley J Bone in The *Warrens of the Poor,* the finale of BBC One's *Ripper Street* on 17 February opposite **MyAnna Buring**'s Long Susan.

On the Road

From 22 January **Colin Baker** plays Count Fosco in a second tour of *The Woman in White* taking in Poole, Blackpool, Lincoln, Lichfield, ending in Windsor on 9 March. **Katy Manning** is touring as Letitia Blacklock in Agatha Christie's *A Murder is Announced* from 17 January visiting Horsham, Buxton, Derby, Lincoln, Stevenage, Basingstoke and Crewe. **Louise Jameson** reprises Racquell for *My Gay Best Friend* in Hull (24/25 January), Leeds (26), Harrow (13 February) and Eastbourne (14) while she will be *Pulling Faces* in Hedge End (8 February).

Awards

■ On 23 November **Danny Webb** received a Clarence Derwent performance award for Harry Kahn in *Chicken Soup with Barley*. **Olivia Colman** and **Jana Bennett** were honoured at Sky's Women in Film and TV Awards on 7 December while at the 9 December British Independent Film Awards Colman won Supporting Actress with **Toby Jones** Best Actor, Big Finish's **Rory Kinnear** Best Supporting Actor and **Michael Gambon** Outstanding Contribution. **Mark Gatiss** was a guest presenter at the 2013 Whatsonstage.com Awards launch on 7 December.

Christmas Wrap-Up

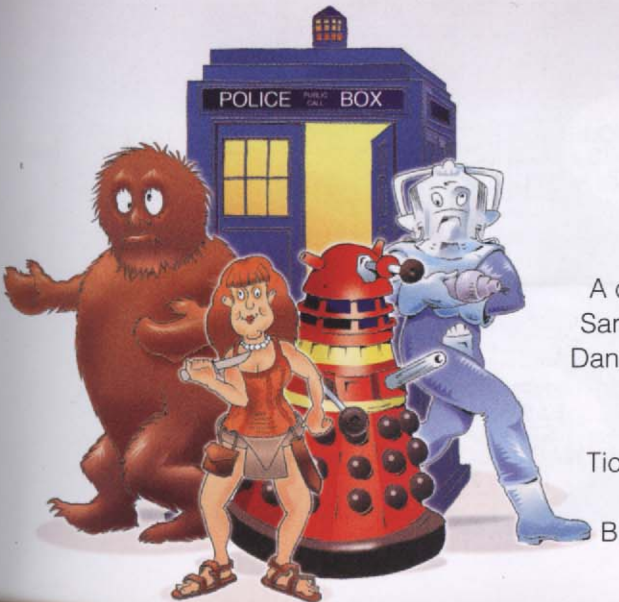
■ **Matt Smith**, who attended National Youth Theatre fundraiser *A Shepherd's Delight* in Belgravia on 3 December, promoted *The Snowmen* on BBC One's *The Graham Norton Show* on 21 December, while **Bernard Cribbins** (a Community Foundation for Surrey's Surviving Winter 2012 appeal backer) narrated CBeebies Panto, *Jack and the Beanstalk*. **Karen Gillan** conferred a UNICEF Baby Friendly Award to maternity staff at the Inverness Raigmore Hospital on 11 December, spending Christmas with her family and providing some dialogue overdubbing on *Not Another Happy Ending* before returning to California. **David Tennant** provided narration for Scottish SPCA's Christmas advert, playing the Virgin Mary in Absolute Radio's *Celebrity Nativity* on 21 December. **Peter Purves** switched on Halesworth's Christmas lights on 1 December. On radio **Stephen Wyatt** dramatised *Alice Through the Looking Glass* (22 December) and **Diana Rigg** was *Private Passions*' guest (23 December).

Quickies

■ A John Lennon Letters app voiced by **Christopher Eccleston** is being made available. **Jean Marsh** was presented her OBE by the Queen (4 December). **Russell T Davies** and long-term partner Andrew Smith were married in early December. **Billie Piper** appeared on Sky1's *A League of Their Own* (14 December). **Paul Cornell**, whose novel *London Falling* was published in December, co-writes Marvel's new *Wolverine* series commencing March. Former tree **Gary Cady** plays Dominic Carter on **Nikki Wilson** and **Tracie Simpson**'s *Casualty*. **Jo Wright** produces *Midsomer Murders* (to 16 January).

Obituaries

■ **Patrick Moore**, who appeared as himself in *The Eleventh Hour*, died on 9 December aged 89. **Kenneth Kendall**, who was the Television Newsreader in *The War Machines*, died in November aged 88. Two extras, **Alec Coleman**, a Corporal in *The Tenth Planet* and a computer operator in *The Ice Warriors* and **David Freed**, one of the Technix operators in *The Daleks' Master Plan*, died in 2012. **DWM**



BIG BLUE BOX 2

Saturday 16 March 2013
Trinity Theatre, Tunbridge Wells

A celebration of *Doctor Who* in aid of Compaid, with guests Louise Jameson, Sarah Sutton, Richard Franklin, Nicholas Pegg, Cy Town, Simon Fisher-Becker, Dan Starkey, Gary Russell, Andrew Smith, Toby Hadoke, Mark Ayres, Nigel Fairs and many more (subject to work commitments)

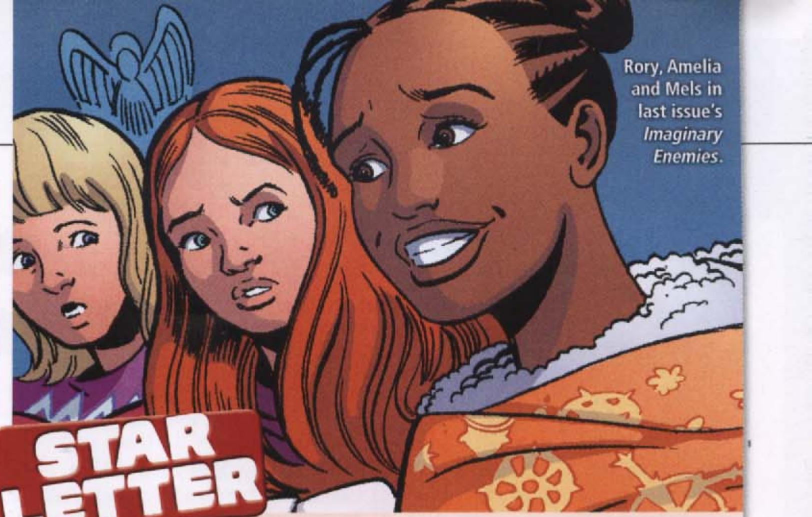
Tickets £50 (£30 under 12s) from www.trinitytheatre.net or call 01892 678 678

Big Blue Box 2 is an unofficial event for fans and not endorsed by the BBC.

GALAXY FORUM

BBC
CHRISTMAS ISSUE
DOCTOR WHO

The Eighth Doctor's new threads, the **DWM** Christmas comic strip, and a concert of wonder Down Under – it's your letters!


Rory, Amelia and Mels in last issue's *Imaginary Enemies*.

Happy New Year! We went to press before *The Snowmen* had aired, so more on that next time. Meanwhile, you've been writing in about the latest adventures for the Eighth Doctor...

COSTUME PIECE

As soon as I saw the cover of **DWM** 454, I immediately thought that there was going to be a new film featuring the Eighth Doctor. Then when I turned to the article inside your magazine, I realised that it was to promote Big Finish's new *Dark Eyes* audio series. The photos of Paul McGann's new image, with his shorter hair and new costume were excellent.

I'd like to say a big thank-you to Big Finish and Paul for creating this new series and image of the Eighth Doctor. However, could all of us fans out there try to put some pressure on the BBC to bring this to screen? I'd be happy to have Paul in a one-off TV special, with the current Doctor reflecting back to the Time War. We now have the chance to acknowledge an important part of *Doctor Who* history on screen.

RICHARD WORONOWICZ NOTTINGHAM

The new look Eighth Doctor!

Your cover article about *Dark Eyes*, and the change in the Doctor's personality, got me wondering what other readers' thoughts would be if the BBC made a TV mini-series set during the Last Great Time War, with Paul McGann's Doctor, and ending with the destruction of Gallifrey and the Doctor regenerating into Christopher Eccleston. There could even be a few adventures with the Ninth Doctor before he meets Rose.

LEE FISHER EMAIL

I think the new look for the Eighth Doctor is amazing. I remember the *Doctor Who* TV Movie back in 1996 – I was only nine and it was the first Doctor of my lifetime. I wasn't able to watch it on its first broadcast, but a dinner lady at school kindly recorded it for me on VHS (which I still have today). I think Paul McGann has done a fantastic job as the Doctor, and seeing his new image just takes me back to 1996 and the excitement of meeting a new Doctor. Paul McGann, you are my Doctor!

TOM SAUNDERS EMAIL

While I take on board Paul McGann's reasoning for wanting a black leather peacoat, I can't get fully behind the Eighth Doctor's new look. While it looks great, I find it hard to reconcile that two Doctors would wear basically the same clothing in successive incarnations. I always liked to believe the Doctor fought the Time War looking like Lord Byron, before regenerating into Christopher Eccleston. Now that change of image is being pushed as happening within the Eighth Doctor's life, it makes my imagined transition from Eighth to Ninth Doctor somehow less unique.

ROB IRWIN SYDNEY, AUSTRALIA

Generally it seems to be a thumbs-up for the Eighth Doctor's new look – but not for a letter we published in Issue 455...

REAL SCI-FI

I want to respond to Des Langford's email in **DWM** 455, in which he asserts that *Doctor Who* has deteriorated since Russell T Davies left, and that recent stories have been 'absurdly complicated' or 'dull'. I could not disagree more! As a fan since the early 1970s, I hated much of Russell's era, which I thought was full of half-thought-out plots, too many soap elements, and the idea of turning the Doctor into some kind of superhero. Since Steven Moffat took over, the show has improved immensely. I love that it now explores the possibilities of time travel rather than just using the TARDIS as an intergalactic number 9 bus. It's *real* science-fiction! You have to watch the programme closely to fully appreciate the complexities of the plots, and the way everything ties together. It now feels like an ongoing serial, just as it did in the 1960s. The last three series have restored my faith and reinvigorated my interest in the show.

TONY INGRAM EMAIL

STAR LETTER

Ladies and gentlemen, boys and girls, give a round of applause to Mr Scott Gray (one of the **DWM** comic strip's most loved comic writers) and Mr Mike Collins (one of **DWM**'s most loved illustrators) who together created the best comic in **DWM** ever. Sorry, *The Crimson Hand* – but you are no longer my favourite. *Imaginary Enemies* says goodbye to two of *Doctor Who*'s most loved companions, Amy and Rory. But rather than saying goodbye to their future selves, we jump all the way back to the time when the Girl Who Waited was only wee. Who knew that Veronica had a hatred for the Doctor? Who knew that Rory (with long hair) would fight alien goblins just before going on stage to be Joseph? And who knew Amy and Rory had married way before the events of *The Big Bang*?! Even Brian Williams is in the strip briefly. Boy, you really know how to treat a fan!

JAMES NEWBERY EMAIL

James' letter wins him a copy of *The Auntie Matter*, starring Tom Baker as the Fourth Doctor and Mary Tamm as Romana. It's available now from *bigfinish.com* priced £10.99 on CD, or £8.99 as a download.

TEXT IN!

Message us from your mobile!

- **JOHN HUGHES** Hmmm. Paul McGann's new costume is *very* reminiscent of Eccleston's. Is an audio regeneration from Big Finish, as a 50th birthday surprise, on the way?
- **DAMIAN W** Love the new outfit for the Eighth Doctor. Maybe cosplay is for me after all...
- **MARK HOLDING** Ironically, *The Power of Three*'s 'disturbing' *Birdie Song* scene is one my five-year-old Rosie likes to play again and again. And again...
- **DAN** Having watched *The Chase* quite recently, I wonder if the Doctor still has the Time-Space Visualiser?

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

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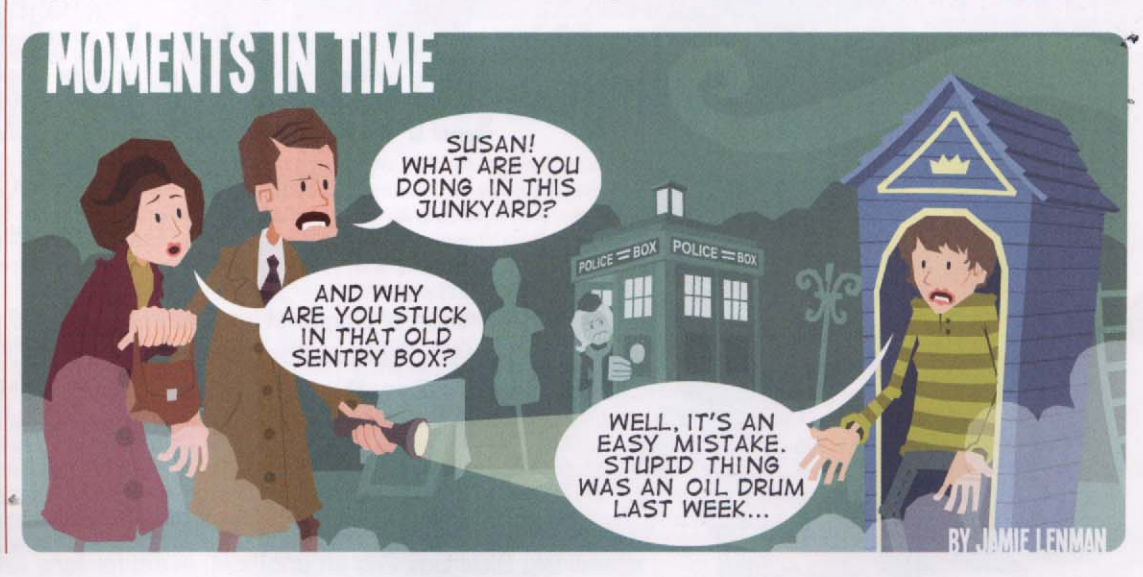
MOMENTS IN TIME


SUSAN! WHAT ARE YOU DOING IN THIS JUNKYARD?
AND WHY ARE YOU STUCK IN THAT OLD SENTRY BOX?
WELL, IT'S AN EASY MISTAKE. STUPID THING WAS AN OIL DRUM LAST WEEK...
POLICE BOX
POLICE BOX
BY JAMIE LENMAN

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

I've just read Des Langford's letter and I'm sure that I wasn't the only person who quoted the Tenth Doctor – "What? What? *What?!*" I fail to see how the show has deteriorated into being 'incomprehensible', 'dull' or 'dreary'. I've found the last few Steven Moffat-helmed series completely comprehensible. It may require us viewers to keep track of what has happened previously, but it really isn't as complicated as it looks – and my nephews, aged seven and nine, could easily understand the stories. *Doctor Who* has lost none of its originality – it is every bit as innovative as it was when it started in 1963.

BEK HOBBES EMAIL

Like Des Langford I also feel that *Doctor Who* has lost its way – but I think deliberately. In the past *Doctor Who* was written to appeal to children first and foremost. What Steven Moffat appears to have done is to try to appeal to a specific *type* of viewer – the 13-20-year-old angst-ridden nerdy boy. As a result the stories are almost wilfully complex and incoherent, and very much like the dark type of modern comic books that this demographic tends to read. It is a shame that the programme has transmuted into a niche product – although certainly high quality – but only of passing interest to those outside the teenage boy audience.

ROY WATSON-DAVIS EMAIL

An interesting point-of-view, Roy – although **DWM** must point out that the consistently high viewing figures and appreciation scores across all age groups and demographics don't support your idea that only teenage boys are now interested in the show. What do other readers think?

Now – on the subject of disagreements...

BATTLE HERE!

Was 1975 the best year ever for *Doctor Who*? "Yes!" says Alex Wilcock.

I read *A Battle of Wits* in **DWM** 454, and thought that it was one of the most interesting subjects that I have read so far in this feature. It took me a while to decide, as I was completely with Johnny Candon – until I read Toby Hadoke's counter-argument. He is right. How can *Doctor Who* be *Doctor Who* without space travel? As he said, TARDIS stands for Time And Relative Dimension In *Space*; *Doctor Who* must have space, as well as time. As we all know, we can't be stuck on Earth forever!

KIRSTY BARNETT EMAIL

Oh, Toby Hadoke, what? Ending an essay against stories set on planet Earth with a reference to *Fear Her*? Oh please, go and watch *The Sea Devils* 10 times in a row, and don't be so cheeky again!

DARREN SCROWSTON YORK

So, Toby, 1983 was the best year to be a fan? [See *A Battle of Wits* in **DWM** 455.] How about 1975 as *Doctor Who*'s most brilliant year instead? A massive 35 weeks of new episodes – still the most in any year since the series went colour. Fantastic stories including two in every fan vote top ten (*Genesis of the Daleks* and *Pyramids of Mars*), a favourite of both twenty-first century showrunners (*The Ark in Space*), all part of the first full year of Tom Baker, the twentieth century Doctor that *everyone* remembers. For fan-pleasing returns, Daleks, Cybermen and Sontarans. For creativity in space and time, Davros, Sutekh, a fabulous Robot, an amazing jungle, Zygons and their ship that seemed grown, not made. Who can doubt that 1975 was the best? It's completely objective truth!

ALEX WILCOCK LONDON

BENNY THANKS

As someone who suffers from ME, I'd like to publicly thank the people at Big Finish for their efforts to raise money and awareness with the *Bernice Summerfield* audio story *Many Happy Returns* [see **DWM** 453]. Today, in 2013, there is a lot more hope for a cure than there was when I got ill – proper science rather than ill-informed speculation – but there is still a lot of work to be done, so this is very much appreciated. I'd also like to thank **DWM** for publicising it. Now I hear the authors of *Justyce Served* are splitting profits between Invest in ME and Amnesty International. Thank you, everyone. It means a lot.

ALISON JACOBS EMAIL ►

twitter

@DWMtweets

Join other DWM readers on Twitter!

- **@drwhofan_194** The Claus of Axos? The First Noel Clarke? Ood King Wenceslas? Gotta love *Wotcha*! *#hohoho*
- **@clickclickdrone** The new TARDIS looks like a discarded design from the 80s with added Eighth Doctor & a little bit of *Star Trek*. Make it so, Sexy!
- **@Mark_Dodyk** Could not disagree more with *The Claws of Axos* review in **DWM** 455. I love that tale – Pertweetastic and Delgadoicious!
- **@AnnekeWills** The Christmas issue of **DWM** is brilliant! Like a stocking stuffed with goodies, well done all. PS – Love the look in Jenna-Louise Coleman's eye. x
- **@aquatics64** Lovely **DWM** comic strip this month.. "Your name vill also go on ze list!" Festive and very sweet.
- **@RebeccaLW71** Read **DWM** 455 all the way through. Great interviews, and loved the funny article about those unseen moments. Finished mag at 1am!

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

THE PLANET OF DECISION!

You can't have failed to have noticed when watching *The Snowmen* that *Doctor Who* has a brand new title sequence (see right), and a new version of Ron Grainer's classic theme tune to accompany it! The series has had more different opening titles than there have been Doctors, from the eerie clouds that swooshed by at the start of the First Doctor's adventures, to the current version which reinstates the Doctor's face. But of all the wonderful titles that there have been over the last 50 years, which is *your* favourite opening sequence?

DOCTOR WHO
BBC

You can see a few reminders of previous title sequences to the right, and the full list can also be found and voted for online.

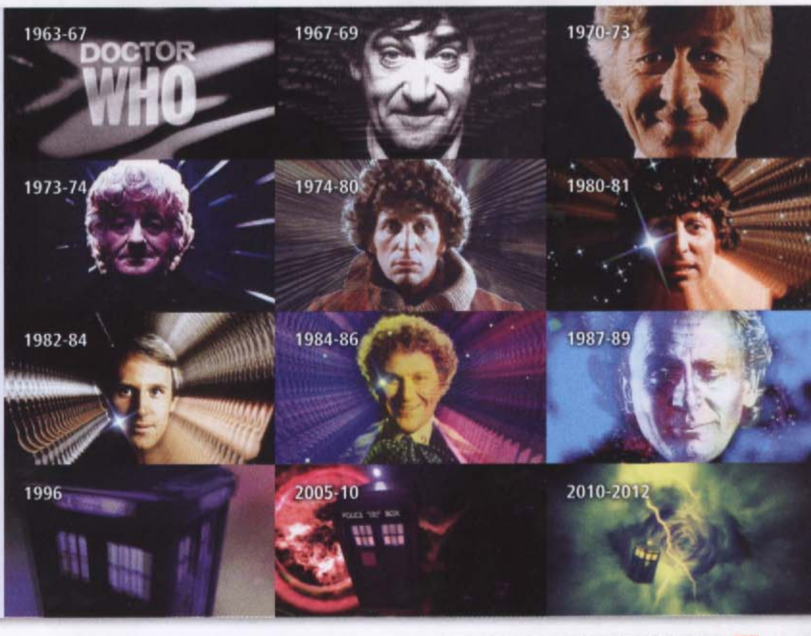
Simply visit...

tinyurl.com/ch28pob

... to cast your vote. The poll will close on Friday 15 February 2013, and we'll reveal the results in issue 458. There are no prizes, it's just for fun!

In **DWM** 454, we asked you if *Doctor Who* is more exciting when the monsters come to Earth, or if it's more thrilling when the adventure is in outer space. It seems that most of you would rather reach for the stars!

TO BOLDLY GO... 61%	DOWN TO EARTH! 39%



GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Amy Pond actress Karen Gillan makes a welcome return as Craig Ferguson's guest on the USA's *The Late, Late Show* – and sings in Gaelic, too!: Search YouTube for: **Karen Gillan Craig Ferguson 11-28-12**

Two Doctors, a regeneration, a feisty new companion... and all set to music in this remarkable amateur production of *Doctor Who – The Musical*! Search YouTube for: **Doctor Who The Musical**

A big, cheesy slice of 1980s nostalgia, as kids' favourites The Krankies give us their unique musical take on adventures in time and space. Search YouTube for: **Doctor Who The Krankies**

From the ridiculous to the sublime: David Tennant and Catherine Tate in a superb stage production of Shakespeare's *Much Ado About Nothing*. Search YouTube for: **Much Ado Tennant Tate**

A look back to BBC Schools' programmes of the mid-1970s, as Dr Where and Sally Ann try to solve mathematical mysteries! Marvellous. Search YouTube for: **Doctor Who Doctor Where**

SYDNEY SYMPHONY

I saw the *Doctor Who* Symphonic Spectacular in Australia today, and it was *brilliant*! Seeing Cybermen and Daleks, spotting a trio of Silents hanging off the ceiling, and having a buxom fish vampire coming up to me was *fantastic!* But the one thing that made me tear up was seeing the Third Doctor's regeneration. I clapped as hard as I could, for there, in the Sydney Opera house, were Nicholas Courtney and Elisabeth Sladen. Rest in Peace.

BRYN A WATKINS BLAXLAND, AUSTRALIA

From a spectacular symphony in Sydney to... the Sensorites!

SENSORITE LOVE

With the anniversary year upon us, I'd say my son has the right approach to the rich legacy of the show. Though he was born in the Matt Smith era (like his dad, mid-way through a Silurian serial!) and loves the Weeping Angels, the new Cybermen and the latest Daleks, he has been watching William Hartnell in *The Sensorites*. The Sensorites have for now replaced later aliens as his monsters of choice. He's also made me enjoy this often neglected serial by forcing me to take a much longer look at it!

JONATHAN AND EDWIN LOMAS EMAIL

Ahh, we love *The Sensorites* too! But what about *that* review of *The Claws of Axos*...?

IRASCIBLE REVIEW

I disagree with Graham Kibble-White when he argues in his review of *The Claws of Axos* that Jon Pertwee's portrayal of the Doctor as irascible is a 'misjudged performance' [see **DWM** 455]. In Seasons Seven and Eight the Doctor is clearly frustrated by his exile on twentieth-century Earth. If he often loses patience with characters limited by 1970s knowledge and attitudes this is perfectly understandable. But his fondness for Jo develops, as does his friendship with the Brigadier. By the time the Time Lords bestow on him the ability to pilot his TARDIS again, he has mellowed considerably.

CLIVE SPRINGHAM EMAIL

COMIC PONDS

As soon as I got this year's Christmas **DWM**, I flicked straight to the comic strip, and when I saw the last page I wept. One day I'll get over the Ponds. It's sad they had to live their lives without the excitement of the Doctor in their youth but I suppose that's growing up, right?

EMILY-JANE ROLLEY-PARNELL EMAIL

I was amazed by Issue 455's comic strip, *Imaginary Enemies*. Krampus is a clever idea and Mels (or the Sheep of Doom!), from one of my favourite episodes, *Let's Kill Hitler*, is cooler than ever. It was also great to see more of young Rory!

BILLY EDWARDS EMAIL

The Sensorites – even more popular than the Ood with two-year-olds!

After raving about how great the comic strip *The Broken Man* was, it seems that Scott Gray topped that with Issue 455's *Imaginary Enemies*. What can I say? Stunning artwork by Mike Collins bringing to life the most amazing, scary, funny and heart-warming story.

That final page with a family photo montage of Amy and Rory's wonderful life together in the USA, after being sent back in time by the Weeping Angel... a tear-jerker or what?! Quite simply brilliant! Well done to all concerned!

NICK MAYS DONCASTER

Can I just say how absolutely fantastic your Christmas comic strip was! It was lovely to see a kind of spin-off from part of Amelia, Rory and Mels' life at Christmas. It brought a breath of fresh air to the magazine. It was also lovely to see some pictures of Amy and Rory's life in 1950s New York. This was a proper tribute to Amy and Rory, both of whom will always be missed. RIP Amy and Rory. Two of the best *Doctor Who* companions so far.

SEAN BASSETT EMAIL

We couldn't agree more, Sean, we'll all miss the Ponds – but wait until you see Part One of our new comic strip, *Hunters of the Burning Stone*. It starts on page 41, so let us know what you think! See you next time... **DWM**

ON THIS MONTH... 20 YEARS AGO

January 1993 and **DWM** 196 kicks off *Doctor Who*'s 30th anniversary year...

ACE COVER GIRL

Cover star Sophie Aldred spoke to **DWM**'s editor, Gary Russell, who asked her if she'd ever return to *Doctor Who* as the Seventh Doctor's companion, Ace. "Oh yes, if I was asked," she said. "I'd feel very weird about someone else doing it. I'd really love to go back, even just for a few episodes, to finish off the character." And how would she have finished Ace off? "It's got to be a ghastly accident with Nitro-9." Wicked!

AS IF BY MAGIC!

In 1993, the fledgling '*Doctor Who* Restoration Team' had just performed a miraculous colour restoration on the Third Doctor story *The Dæmons* for both TV broadcast and release on VHS. "The renewed public interest in *Doctor Who* made 1992 the ideal time to approach the powers-that-be at the BBC with the idea of a properly funded restoration," BBC senior telecine engineer Steve Roberts told **DWM**. 20 years later, the team has now worked its magic on nearly every existing twentieth-century episode! Nice one!

THE HIGHEST ROBERTS

DWM ran an exclusive 'prelude' to Virgin's latest *Doctor Who New Adventures* novel, *The Highest Science*, which was published in February 1993. It was the first *Doctor Who* novel written by Gareth Roberts, who would go on to write many scripts for the TV series. Happy 20th anniversary, Gareth!

POSSIBLE PERTWEE

Gallifrey Guardian reported that 'Unconfirmed rumours coming from the BBC's broadcasting house are that Jon Pertwee may be asked to resume his role as the Third Doctor in a new series of adventures for radio transmission.' It was true! *Doctor Who* returned to the BBC with *The Paradise of Death*. But the return to TV was still a long way away...

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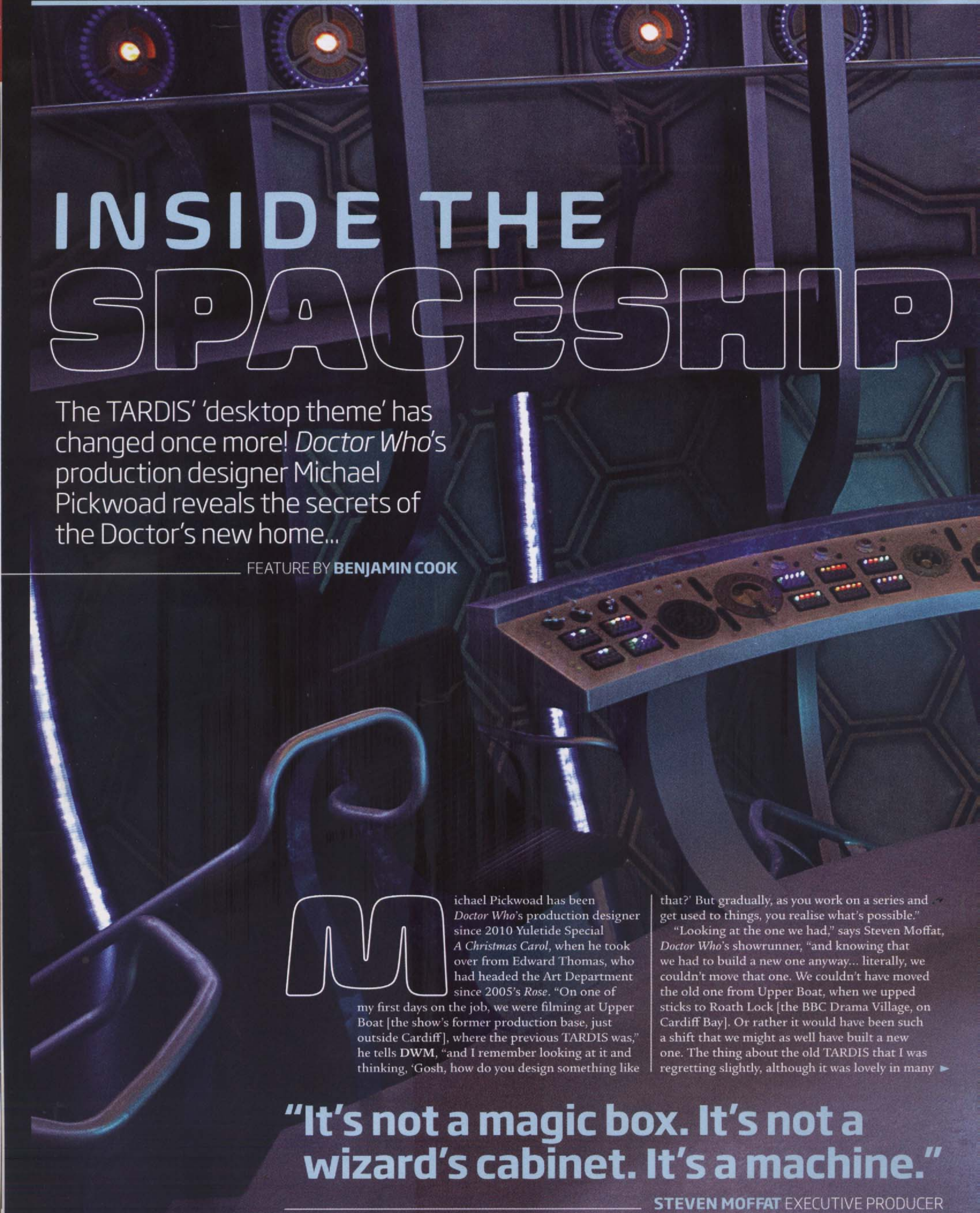


INSIDE THE SPACESHIP

The TARDIS' 'desktop theme' has changed once more! *Doctor Who*'s production designer Michael Pickwoad reveals the secrets of the Doctor's new home...

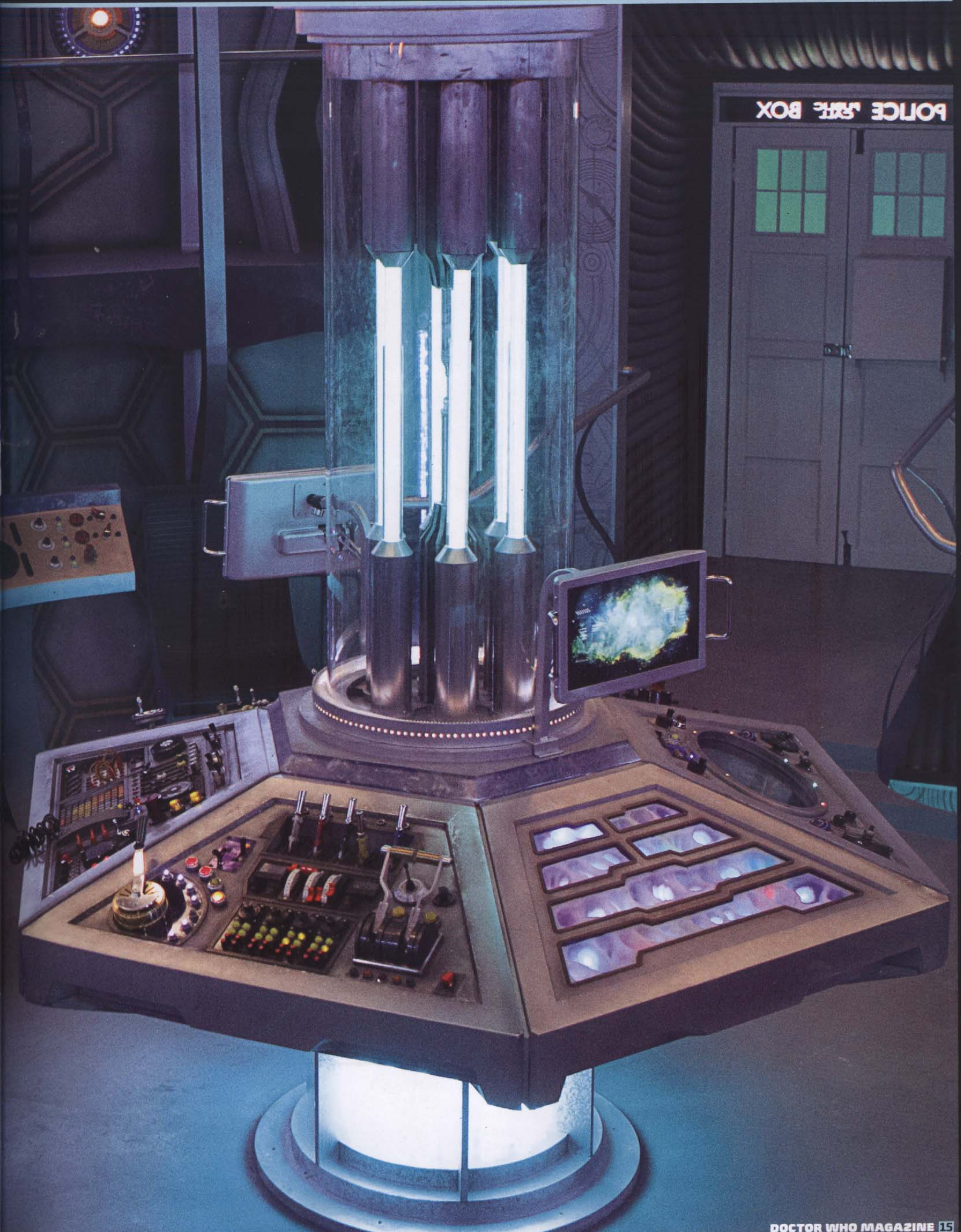
FEATURE BY **BENJAMIN COOK**

Michael Pickwoad has been *Doctor Who*'s production designer since 2010 Yuletide Special *A Christmas Carol*, when he took over from Edward Thomas, who had headed the Art Department since 2005's *Rose*. "On one of my first days on the job, we were filming at Upper Boat [the show's former production base, just outside Cardiff], where the previous TARDIS was," he tells **DWM**, "and I remember looking at it and thinking, 'Gosh, how do you design something like that?' But gradually, as you work on a series and get used to things, you realise what's possible."

"Looking at the one we had," says Steven Moffat, *Doctor Who*'s showrunner, "and knowing that we had to build a new one anyway... literally, we couldn't move that one. We couldn't have moved the old one from Upper Boat, when we upped sticks to Roath Lock [the BBC Drama Village, on Cardiff Bay]. Or rather it would have been such a shift that we might as well have built a new one. The thing about the old TARDIS that I was regretting slightly, although it was lovely in many ►

"It's not a magic box. It's not a wizard's cabinet. It's a machine."

STEVEN MOFFAT EXECUTIVE PRODUCER



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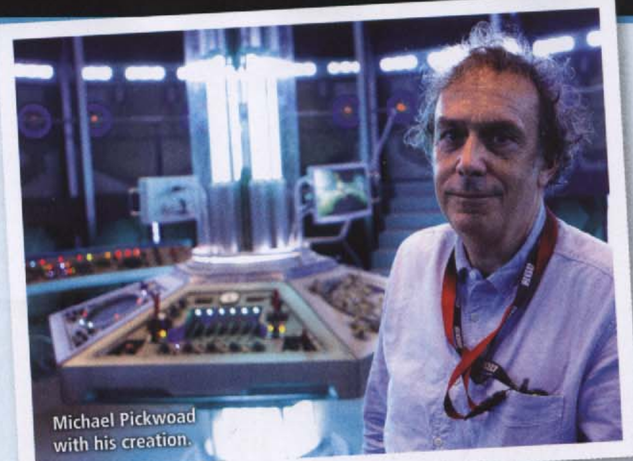


Michael Pickwoad with his creation.

> "You wouldn't want to have a TARDIS without a hexagonal control panel. That'd disappoint everybody."
>
> **MICHAEL PICKWOAD**
> PRODUCTION DESIGNER

ways, was that it was a bit whimsical, and really the biggest surprise that you can have when you walk inside the TARDIS is that it's a no-nonsense machine. Sometimes I've been guilty, I think, of drifting away from the idea that it's not magic. It's not a magic box. It's not a wizard's cabinet. It's a machine, and that's somehow more exciting. It's a machine that can be bigger on the inside. This is technology, not wizardry. In a way, you'd expect to find a whimsical spaceship inside a police box. What you wouldn't expect to find is the cockpit of a super-advanced space-time machine."

"Steven wanted it more machine-like, and I had to agree," takes up Michael. "Keep the sense of fun, but have a lot more high-tech in it. It ought to look as though it can fly. I wanted to take that sense of technical wonder, and make it a little more Gothic in feel. One of the things I was thinking of was, if you were a child going into it for the first time, you'd be stuck with hopefully some awe and wonder, but also you'd really want to fly it. You'd want to get into the controls. You know from what it looks like that it must work. The Doctor is always pressing buttons and pulling levers, and breaking them."

How far was Michael allowed to deviate from the template established by previous TARDIS control rooms?

"Possibly people were wanting more change than I thought there should be," he admits. "Actually, it is very different, and yet you know where it's come from. I mean, you wouldn't have a TARDIS without a hexagonal control panel, the central rotor and all that. It wouldn't be right, would it? That would disappoint everybody. But if it looked just the same, they'd be equally disappointed. So you play around with it. There was a lot of going forward, and a lot of harking back. You want to take the best of everything that's ever happened. If you go back to the 60s sci-fi films and TV, you don't get much better, even now. I know that Steven really liked the 70s Jon Pertwee control centre, the slightly Toyota-looking one."

From where else does Michael draw his inspiration?

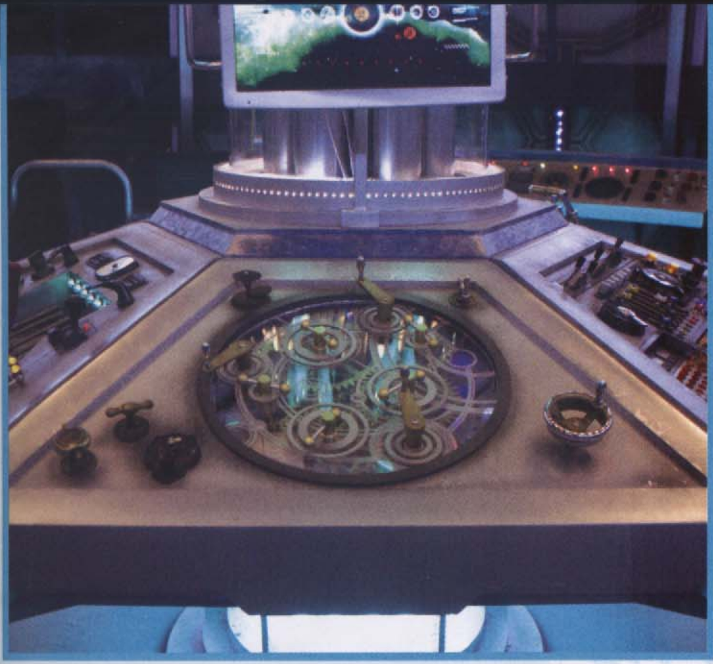
"Inspiration," he says, "is all around you, if you look for it. When I was at university, I met Barnes Wallis, and of course he's an inspiration for scientific invention – bouncing bombs, Wellington bombers... In fact, the TARDIS doorways – the slight curved shape of the doors – are based on a Wellington bomber. Not an absolute copy, but you're inspired by people who do wonderful things. I love bits of Norman Foster buildings, and Richard Rogers. There's a touch of Lloyd's [the Lloyd's building – sometimes known as 'the Inside-Out Building' – in London, designed by Rogers] about the TARDIS staircases. You look at things and think, 'Ooh, that's rather fun. I'll go for that.' If it fits, and it's what you understand and know about, and it means something to you..."

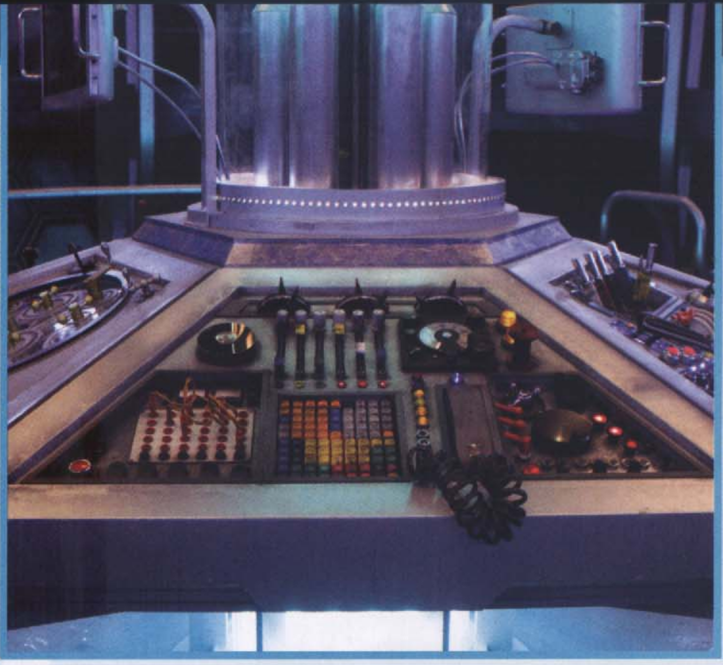
To relay his ideas to the rest of the *Doctor Who* team, Michael knew that drawings weren't enough. "It's very hard to draw circular buildings – to be inside a circular building and draw it in a way that makes sense – so what I did is make a model. I wanted to show how the staircases would work. I wanted to make sure no-one hit their head as they went under a staircase! At the same time, I wanted it to look really complicated and wonderful, but also quite simple. Normally, if it were a house or a building or a room, I'd do drawings, but I just knew that wouldn't work. No-one would be inspired. What you want is for people to go, 'That's rather fun!' Doing a framework model, in that simple frame board, which is incredibly strong – you could play football with the model – you realise as soon as you make it what works and what doesn't. We took out one staircase in the end, and the handrails took a lot of sorting out. Health and safety you don't think of as part of the Gallifreyan code, really!

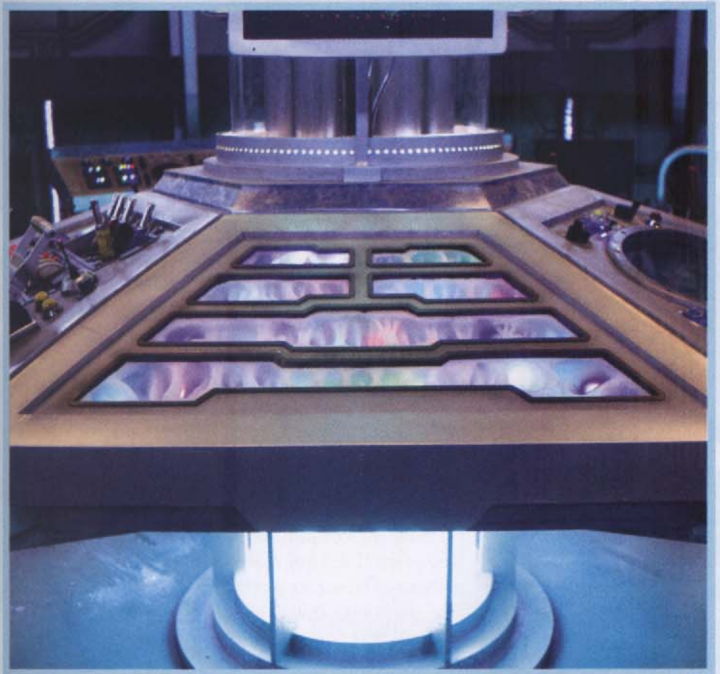
"They designed the previous TARDIS not to have handrails, which was possibly a mistake. Before shooting, health and safety said, 'You can't have this. Someone will do themselves a right mischief.' Well, they were right. So they put on some very simple, square handrails, which went against all the nice things they'd done, to some extent. We managed to raise a little money to get them changed, to give a slightly more organic feel to it, and it actually filled up the space. It helped a lot.

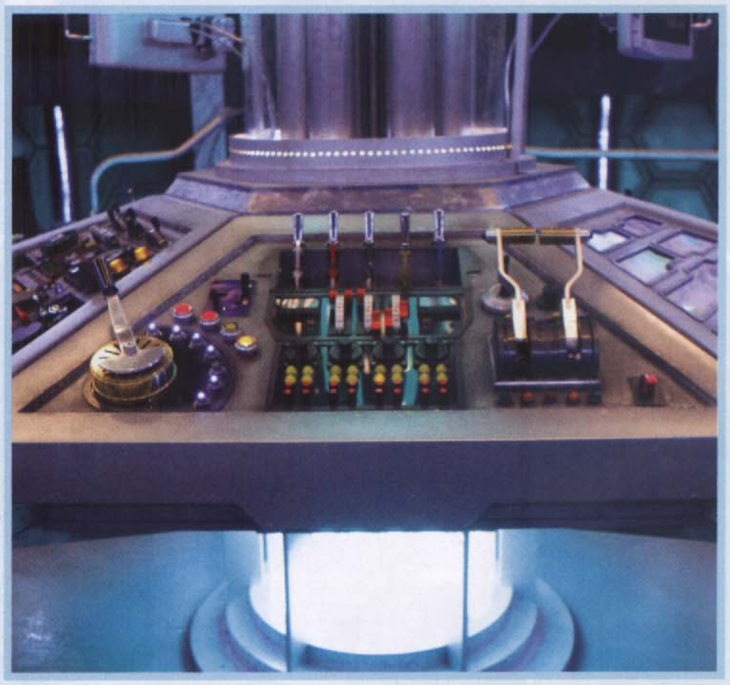
"On this TARDIS, I wanted it to be as if the handrails weren't there, which of course is quite tricky, so I thought, 'A touch of Barcelona... a Gaudíesque sort of flow...' Because you had this very high-tech thing, and the actual ribs themselves are very technical, yet they've got an organic feel to them. I thought, 'If we can get that into the handrails as well...' It looks like metal, but as if the metal is growing out of the fabric; the logic being that silver is a colour at the end of something, like a leaf or a flower, and the stem is blue, so the handrails curve out. The actual supports start blue, but become silver by the time you get to the handrails. Because I didn't want the handrails to become a major part, we put these two extra consoles either side, these control decks, so they would act as handrails without actually being handrails. I don't know what they're doing, but it looks as though they're back-ups.

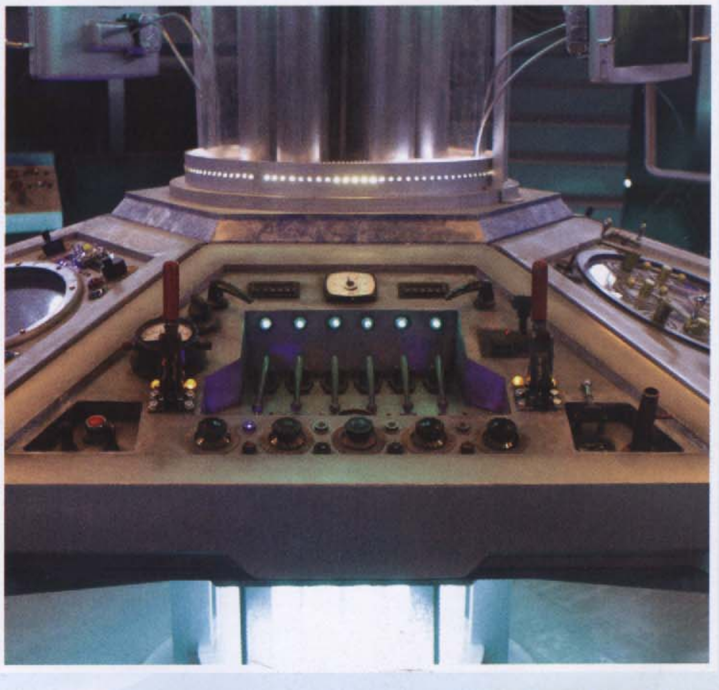
"I designed the seats, too, so that they look wonderfully precarious, but they're very well



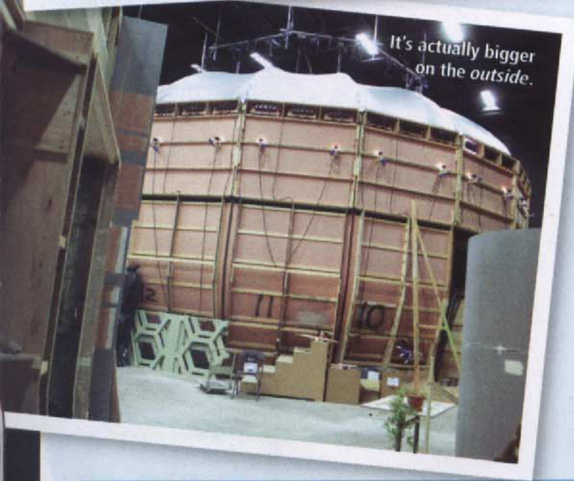








A TARDIS under construction.

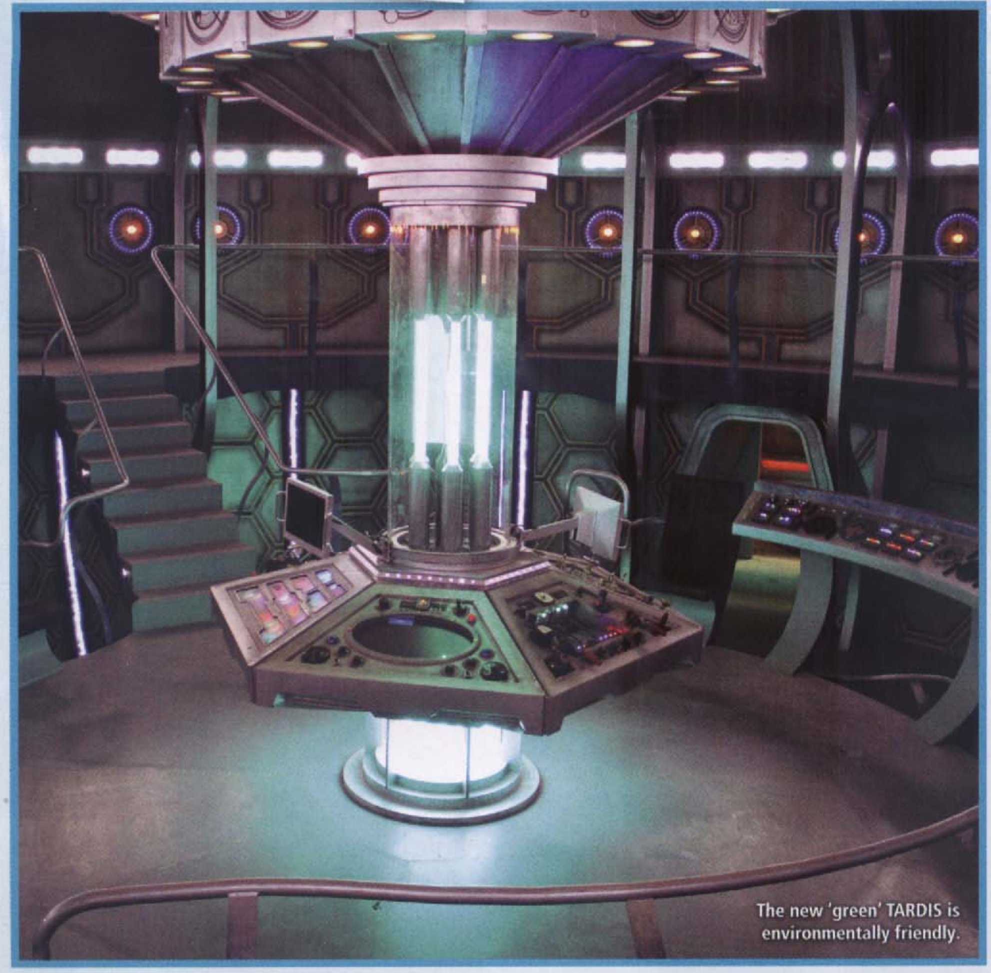


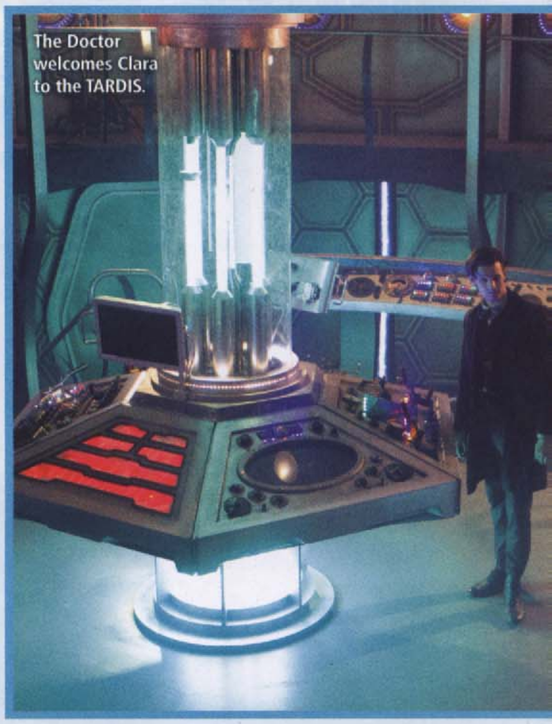
bolted on, so they're like cantilevers off the side. Everybody sits on them, when they're shooting. It's wonderful. They invite you to sit on them. I took a picture of Richard E Grant sitting on one the other day. We curled the handrails into the seats, bending the metal around to make it look weird. Generally what I've learnt is, if anything is weird, it's good for *Doctor Who*. If it's technical, beautiful *and* weird, then you're getting it all in one."

The previous TARDIS set – the Eleventh Doctor's first TARDIS – had to be built into the old Torchwood Hub, at Upper Boat. "So it wasn't a free, empty canvas to start with, in its design," says Michael. "It became an amalgamation of bits. But it was very pretty, and great fun, and it had all these wings above the time rotor, but I thought, 'They're not doing anything.' The new TARDIS had to look as though things really do something, so I made these wings into rings, rather like the cylindrical slide rules that you used to get before the days of calculators, above the time rotor. I remember looking inside our microwave and thinking, 'Ooh, yes, if you had one wheel on another, it would turn backwards,' so that is what we did. They actually move. It's the time-coordinating system. When the bottom ring is turned, the next ring goes the other way, and the ring above it goes the other way, so they all contra-rotate with each another. It makes it look fairly complicated, but fairly precise at the same time."

The David Tennant-era TARDIS set, which has since been dismantled, was still standing at Upper Boat when Michael started on *Doctor Who*. It featured as a secondary TARDIS control room in the 2011 episode *The Doctor's Wife*. "There was a sort of symmetry to that set," he considers, "in that they only built half of it; it's like a half-round, or two-thirds-round, which caused a lot of shooting problems, but obviously it's all to do with money. I think people quite liked that slight sense of symmetry. It gave it a slightly technical sort of feel. So I've given the new TARDIS a gallery all the way round, which gives it a machine-like quality, like a cyclotron, as well as a lot of shooting freedom. One of the influences was, I kept seeing pictures at the time of the Large Hadron Collider at CERN, in Switzerland. I thought, 'Well, *that's* technology, isn't it? Dr Who would have had a bit of that in his TARDIS.'

"Before I became a designer, when I was at university, I did engineering, and so I've always had a sense of structure as to what things should look like, and make things look as though they could do what they're pretending to do. The whole set was based on this steel structure, which actually holds the whole thing together, so in a way it was actually quite simple to build. If it ever had to move, it could move more easily than any other TARDIS, because it can all be unbolted, basically."


The new 'green' TARDIS is environmentally friendly.


The Doctor welcomes Clara to the TARDIS.

For the first time in a while, the TARDIS' central console is on the same level as the police box doors. "I think we did make a mistake with that, with Matt [Smith]'s first TARDIS control room," says Steven. "We moved the doors too far away. That just means you have to write more yardage of dialogue to get them from the doors to the console. It doesn't make sense. Also, it doesn't make sense from a practical point of view: if you were running to your TARDIS to escape, you want the 'on' button to be quite close to the door."

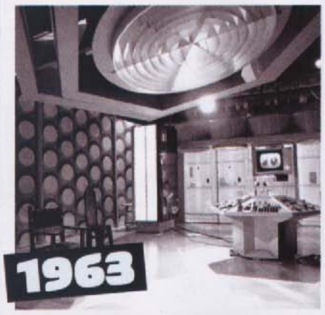
"This is one of the ideas that I really wanted to put into it," continues Michael. "The doors in the previous one were right in the corner. The whole thing of the TARDIS is that it's bigger on the inside, so you want to walk into the middle of it so that the bigness is all around you. I wanted to give the effect that you've been sucked in.

And the new TARDIS is green in more ways than one. It's the first environmentally friendly TARDIS set. "These things were all cleverly considered," explains Michael. "The BBC is particularly keen on

> "I kept seeing pictures of the Large Hadron Collider... and thought, 'Dr Who would have had a bit of that!'"

MICHAEL PICKWOAD
PRODUCTION DESIGNER

THE TARDIS OVER TIME



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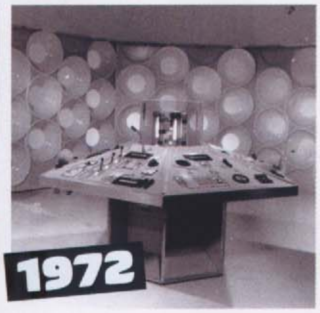

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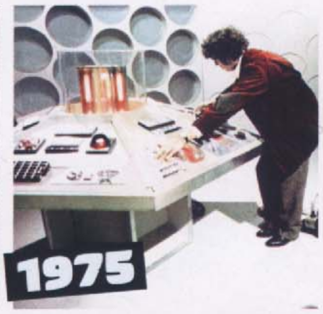

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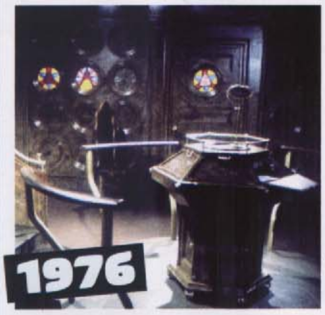

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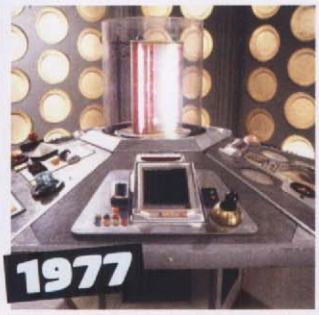

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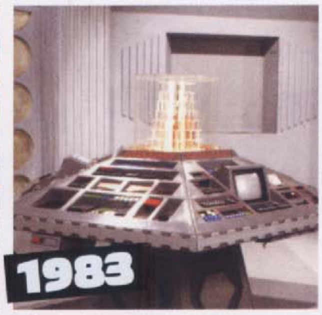

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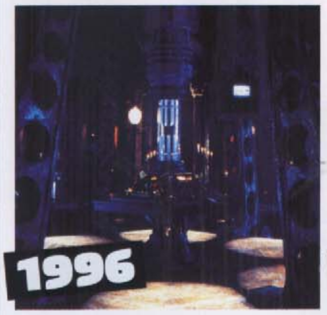

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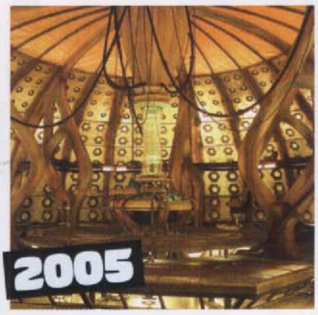

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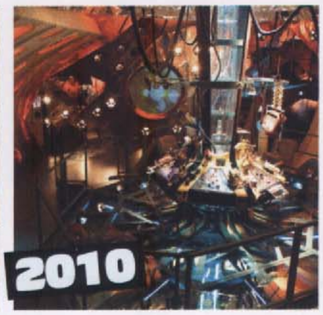


2010

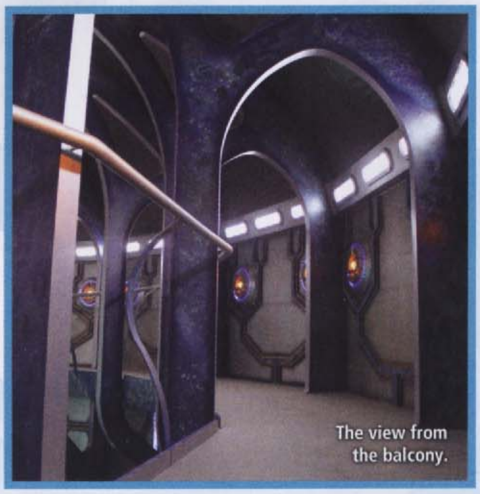
the green issues. The one problem is, we've gone as far as we can with some of the lights, but the green ones, the energy-saving ones, they can't turn on instantly. They take so long to warm up. But it's very much a self-lit set now. That makes life a lot simpler. You go in, turn the lights on, and you're ready to shoot, with no extra lights in place. DOPs will add extra lights here and there, but there are enough lights in it to film it like an outside broadcast.

"The turquoisey green has been a sort of TARDIS colour for a while, so we thought we'd use that, and then turn the blue more into, like, the lifeblood of the TARDIS. So when it came to the framing, we'd make that a strange, metallic, like a titanium-blue. It isn't blue, but it's that sort of feel - a strange metal alloy that's come from somewhere, Gallifrey or wherever - and give it a rather unusual finish. In fact, it's got this rather blotched, silvery, turquoisey finish to everything, as if blue is flowing around the TARDIS.

"The time-rotor lights are blue. The ceiling lights are generally white, or they could be made into any colour if you wanted to. Around the walls, on the gallery, you've got a row of flat lights that go all the way round, and they can be programmed to run - to move in blocks of two, or you can change the pattern. The idea was, if the TARDIS is waiting to take off, you'd have the lights moving around slowly, and as life gets more exciting you can speed it up. It means something can be going on subliminally. You feel as though something is about to happen. Within that, each of those little lights has got three white bulbs, and in between the three white ones there are two red ones, so you can flash 'danger' very quickly, if you turn from white to red.

"I'm interested in what people make of the new TARDIS. It's interesting to see the reaction of everyone who's worked on it - a sense of surprise and awe, which is rather nice. I think there's a bit of something to like for everybody - and probably something not to like!"

And presumably, come next Christmas, Michael's TARDIS set will have been made into a play-set for kids everywhere?

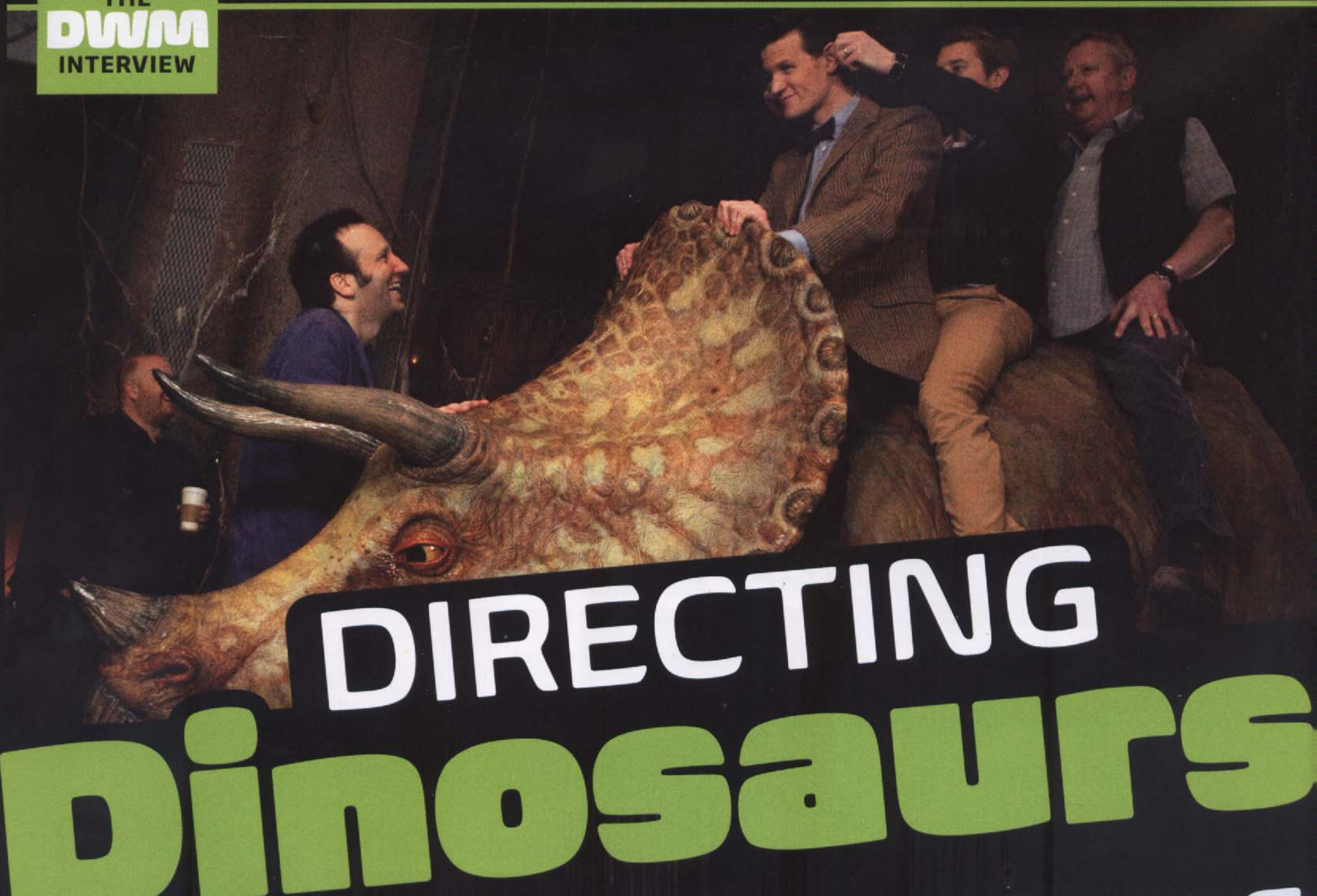


The view from the balcony.

"You could make this into a stunning toy," he enthuses. "Well, it looks like a toy, in a way. It's got a sense of completeness, and it's quite particular in its look, and I think it'd work very well."

Michael has worked in the industry since the early 1970s. One of his earliest jobs as production designer was *Withnail and I*, the 1987 movie that was crucial to the careers of Eighth Doctor actor Paul McGann and *The Snowmen* guest star Richard E Grant. More recently, he was responsible for the first episode of 2008 ITV drama *Lost in Austen*. But *Doctor Who* has proved one of his greatest challenges. "You can't actually get bored. In 2012 alone, we've done Westerns, and spaceships, and we've been to New York... We try to treat everything like its own film. You make it like the best film you've ever seen. If you can make what is real wonderful, then people will believe more what isn't real. You have to make everything understandable. The future is only a reverse of the past, in a way.

"I've seen every episode, one way or another, since the days of William Hartnell. In fact, my father was an actor, and he was in *Doctor Who*." Michael is the son of the late William Mervyn Pickwoad - stage name William Mervyn - who played Sir Charles Summer in 1966 serial *The War Machines*. "Nowadays, you can't stop good actors being in *Doctor Who*, but back then it was a brand new, rather strange TV series. His episode was filmed on top of the Post Office Tower [now the BT Tower], a very iconic building of the 60s, taken over by intergalactic forces. It's worked out very well, because my youngest daughter has been working with me on *Doctor Who*, as an Art Director, so we've had three generations on *Doctor Who*. Keeping it in the family. It's probably a first, I should imagine." **DWM**



DIRECTING Dinosaurs & Snow

Cowboys 'men!

From dinosaurs on a spaceship, to the Wild West and Victorian London, Saul Metzstein already has quite a few episodes of *Doctor Who* under his belt...

INTERVIEW BY **BENJAMIN COOK**

Matt Smith and Saul Metzstein on location in Spain for *A Town Called Mercy*.

"He's an amazing mix of a genius old man and a 14-year-old," says *Doctor Who* director Saul Metzstein, when we ask him for his take on the character of the Doctor. "He's not a million miles away from a Harry Potter or something. He's that sort of guy. He just happens to be 1,200 years old. Once I'd got that in my head... You go into the excitement of how the character would view the world. Once you're in there with that character – and, in Matt Smith, a guy who already understands him better than anyone – then it's actually quite easy to nail down."

Scottish-born Saul directed three of the six new *Doctor Who* episodes broadcast in 2012: *Dinosaurs on a Spaceship*, *A Town Called Mercy*, and the Christmas Special, *The Snowmen*. "I find it quite interesting looking at the online forums. One of the things I discovered is, a lot of fans are way more knowledgeable about *Doctor Who* than I am. It's an amazing sense of ownership these people have. It's so important to them. It's like the way people think about the football team they support. So you do feel a responsibility not to ruin somebody's thing that they love."

Prior to directing, Saul studied Architecture at Robinson College, Cambridge. In 1992, he attended a summer course at New York's Tisch School of the ►

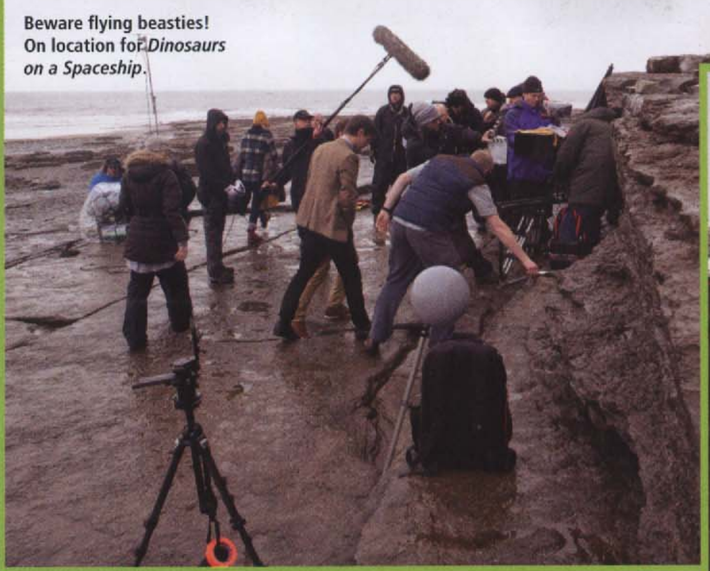
> "You make *Doctor Who* with no cynicism. You make it like the characters believe in it."

◄ Arts, where he received his only formal film training. Subsequently, he worked as a runner and location assistant on Danny Boyle's cinematic directorial début *Shallow Grave*, Gillies MacKinnon's *Small Faces*, and Boyle's *Trainspotting*. One of the pleasures of directing *Doctor Who*, says Saul, is knowing that lots of people will watch, "which, if you're from the world of independent films, is rather unusual. There's no point making things if nobody sees it. I'd rather have people watch and criticise than not watch at all."

Saul's own feature film directing début, 2001's *Late Night Shopping*, picked up multiple awards, including a Scottish BAFTA for Best Director. Saul's subsequent work includes *James Stewart: The Last of the Good Guys*, a documentary tribute to the late Hollywood actor; *The Name of This Film is Dogme95*, an irreverent documentary exploring Danish cinema, and an architecture film, *Gillespie, Kidd & Coia: Lessons in Architecture*. This might all sound like unlikely training for *Doctor Who*. How did Saul get approached to work on the show?

"I'm not entirely sure," he confesses. "I made an episode of *Upstairs, Downstairs* [BBC One, 2010-12], the first series, in 2010. After that, Piers [Wenger, who executive produced *Upstairs, Downstairs*, whilst also working on *Doctor Who*] asked me if I was interested in doing it. I wasn't at the time, but when *Doctor Who* came around again the next year... I was. I met Marcus [Wilson, producer] and Caro [Skinner, executive producer], and I had a phone conversation with Steven [Moffat, head writer]. It's not like they had scripts that they could show me, but we talked in general about the show...

"Steven came up with some observations about *Doctor Who* that I found very useful. One was that you make it with no cynicism. You have to make it like the characters totally believe in it. Believable drama. He also said that you're telling romps that actually move quite quickly, so the story beats *have* to land precisely. What are the most fun things that you could possibly see? Spaceships? Westerns? Snowmen? What's the craziest way of running around? Obviously, with dinosaurs chasing you. It's getting the tone right as much as anything.


Beware flying beasties! On location for *Dinosaurs on a Spaceship*.

"What can get fiddly is, in a lot of scenes in *Doctor Who*, there are a great many characters all vying for attention. As the director, you have to keep your eye on all of them, whilst remembering that the show is called *Doctor Who*, and the guy in the middle is the Doctor. Luckily, because Matt is so good at it, everybody else steps up. The other actors take the lead from him, and the crew responds to what he does. The relationship between Matt and that regular shooting crew is amazing. That's the single biggest pleasure of making *Doctor Who*, to be honest. Of course, people like Karen [Gillan, who played Amy Pond, 2010-12] and Arthur [Darvill, who played her husband, Rory Williams] had done dozens of episodes as well. It's always a little more complicated when a new person comes in."

On *Dinosaurs* and *Mercy*, which were made together in the same shooting block, was Saul at all worried about joining such a tight-knit, established team?

"The joy of working with good actors is you don't have to coax them into giving you good stuff."

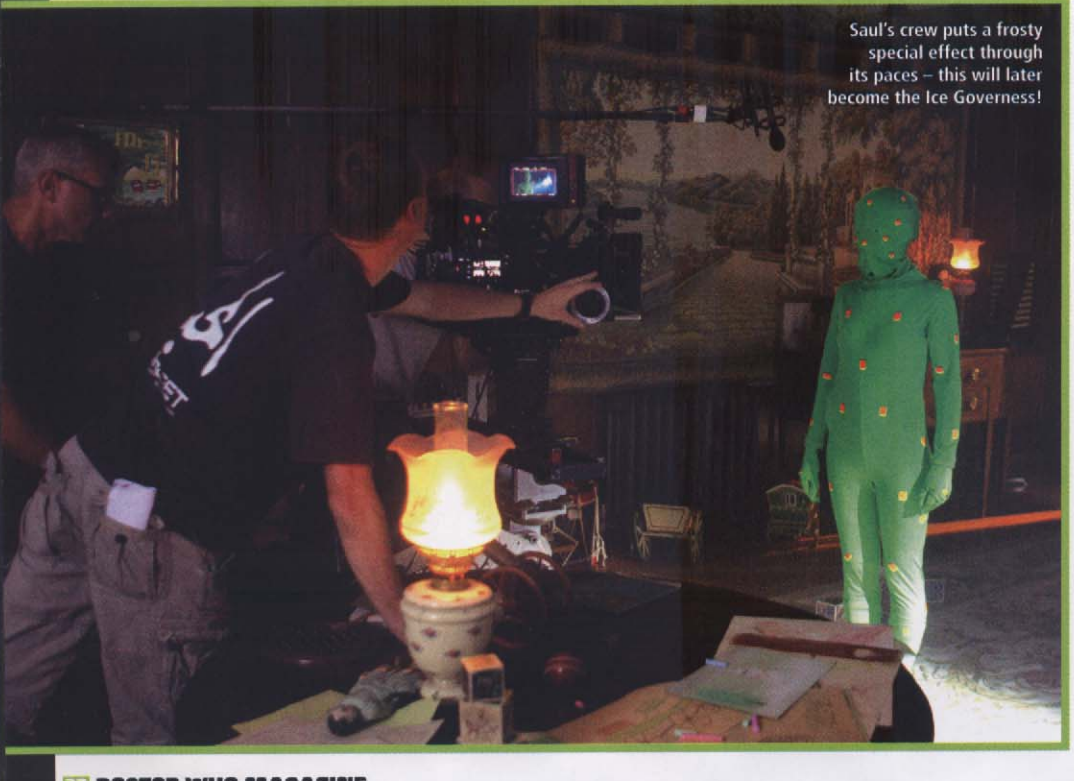
"I thought it might be difficult," he admits, "but it really wasn't, because Matt, Karen and Arthur were so true to each other, and so true to their characters, and that gave me the greatest material I could hope for. Occasionally you have to say no, or convince them that they're taking it too far in the wrong direction, but mostly it's the pleasure of having too much good stuff. You'll shoot a scene, and then find that the reactions that Karen and Arthur did, or between them and Matt, are amazing. Too much good stuff! You have to edit some of it out, and it's always painful to lose good stuff.

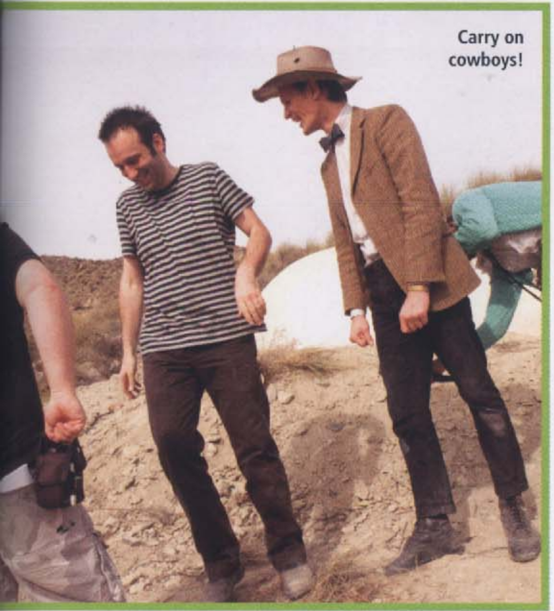
"I thought the comic timing between the three of them was amazing. Arthur is a great comic actor. So is Karen, actually. One of the things that I most enjoyed shooting with them was *Pond Life* [five short 'minisodes', posted online in the lead-up to *Doctor Who*'s 2012 series]. Matt, Karen and Arthur had such a good time working together. Sometimes I had to be the parent and tell them to behave! But they were both so on it. The worrying thing for me was when Karen and Arthur left. I do think it was a little tricky for Matt at first, because he'd always been with them. He suddenly felt a little bit afloat. He got into the new rhythm of things very quickly, but the first while after they'd gone was certainly a bit odd for him."

Was Karen and Arthur's successor, Jenna-Louise Coleman, still finding her feet when Saul directed Clara's first proper episode, *The Snowmen*?

"Well, this year, the Christmas Special wasn't as standalone as usual, because we made one of Mark Gatiss' episodes [to air as part of the 2013 run] at the same time. Jenna found her feet pretty quickly in that, I found, but there's a different dynamic between the Doctor and Clara compared to the Doctor, Amy and Rory. It's not so tied into the Doctor. Clara is slightly apart from him. I was very surprised at how good the dynamic between them was so immediately. It wasn't like Jenna immediately had to replace Karen and Arthur, and recreate that dynamic. If she were going in and doing the same gag, you'd see the cracks, but she's not. It's a different vibe.

"Also, Jenna is a very experienced actress. It was quite intimidating for her, joining *Doctor Who*, but Matt makes other actors feel very comfortable, and that helps a lot. The joy of working with good actors is that you don't have to coax them into giving you good stuff. You become the editor, rather than the guy who has to squeeze stuff out of them. That's a nice position to be in. Mark Williams, who played Rory's dad, Brian, in *Dinosaurs*, he's the kind of guy who needs quite a lot of explanation – he feels more comfortable if


Saul's crew puts a frosty special effect through its paces – this will later become the Ice Governess!



Carry on cowboys!

he knows what's actually happening plot-wise – but it's more of a personality thing than an acting thing. With Matt Smith, most of the conversation is 'What was I doing in the previous scene? What am I doing in the next scene? Where is my character at this point?' You're not workshopping anything, but getting him back to remembering what's going on – particularly on this most recent one [Episode 8, the 2013 series finale, which Saul has also directed], which was double-banking with Neil Gaiman's Cybermen episode.

"Matt was actually filming two episodes at the same time," continues Saul, "and double-banking is tough on actors, but Matt coped admirably. You're shooting two entirely different stories at once, and that must have taken up a lot of headspace, but he works incredibly hard. He has an incredible amount of dialogue, and the concentration to learn that stuff... If Matt couldn't remember his lines, the whole thing would grind to a halt. It would collapse. It's amazing to find somebody like Matt who can remember that amount of dialogue, never mind being as good as Matt at saying it."

Of his two 2012 series episodes, Saul found *A Town Called Mercy* ("a sort of morality tale," he says, "except a little more complicated") the more straightforward to shoot. It was filmed in Almería, in Spain, at Fort Bravo, a Western Town built for the shooting of 1966 Spaghetti Western *The Good, the Bad and the Ugly*. "Once you're in that place, the episode almost shoots itself. Actually, some of the interiors were shot in Cardiff, but I'd forgotten, by the time it aired, which ones, because it looks like it was shot in Spain. That's nice, when you become the audience again."

Why was the dinosaur episode more of a challenge for Saul?

"In many ways, it was a lot more work. I mean, I didn't go back and watch *Jurassic Park* again," he laughs "as I had a feeling already what being chased by a dinosaur would be like. But I didn't think we'd get away with *riding along* on a dinosaur [*see box out, right – Ed*]. I thought that was a push too far. Three characters that you know, riding on a dinosaur through a spaceship? I thought, 'There's a whole series of reasons why you can't do that. Riding on a computer-generated thing – anything where you have CG interacting with humans – is difficult. Also, you're never going to build enough set so that you can run around a whole lot of spaceship. Thirdly, the sheer number of shots you need to make a sequence like that work makes it a very expensive, very slow make, and *Doctor Who* has a ►

"I'VE GOT SOMETHING REALLY BLOODY COOL HERE!"

Alongside the computer-generated dinosaurs in last year's *Dinosaurs on a Spaceship* was a practical, life-sized, model triceratops, built by special make-up and prosthetics designer Neill Gorton and his team at Millennium FX, who have worked on *Doctor Who* since 2005. The triceratops was known affectionately – both in the script and off screen – as 'Tricey'. "You start by looking at the real reference," Neill tells **DWM**. "You look at natural history books and skeletons... We had a great sculptor called Gary Pollard [formerly of Jim Henson's Creature Workshop, and a key sculptor on *Star Wars: Episode I – The Phantom Menace*], who's done lots of dinosaurs for various things. He's done them for museums and everything, so he really knows his dinosaurs. The only place we took a little liberty was with the eye, making it a bit bigger, because it just makes it a bit cuter, as it's meant to be a juvenile dinosaur."

Tricey needed to be sturdy enough for three actors to sit on. "Mark, Arthur and Matt ride him, so it had to take their weight, be safe, and have movement. It's all linked to the wheels."

Tricey had wheels?

"It's a truck," nods Neill. "A heavyweight truck – a frame – that everything's built on top of. The wheels kind of had, basically, a cam on so that, as you pushed it, the back moved. It's a simple device, which mimics a walk cycle, like the rolling gait of an animal."

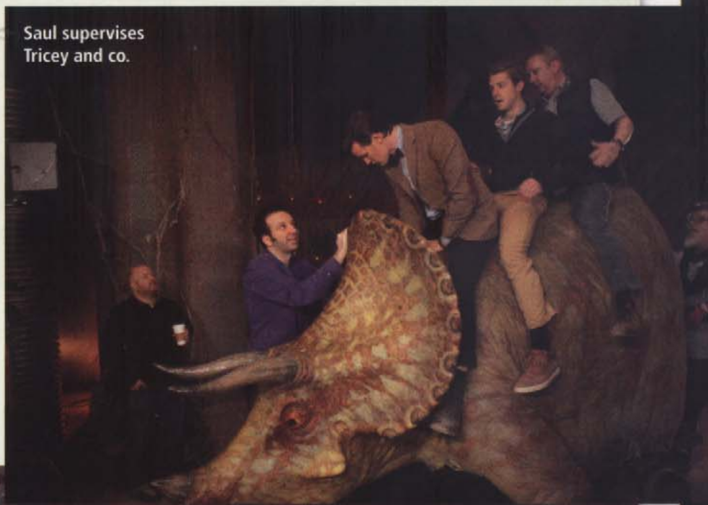
That's not all Tricey had inside him. "The head and neck, the gross movement, was operated by a performer inside, pulling levers," reveals Neill. "The eyes blinked, the nostrils flared, and the jaw rotated, so it could chew. It's like when you see a cow chewing grass; that rotational movement. Plus, there was a tongue that came out to lick Mark's face. It was a big foam-rubber sleeve on the operator's arm. They reached their arm up through the head, and out came the tongue, covered in slime."

Despite the slime, Tricey was a hit on set. "It could get in there and interact with people in a way that CG things struggle to do," says Neill. "Not that I'm knocking CG, which worked with our model fabulously, but you don't go up and go 'Wow!' to a tennis ball on a stick. Everyone couldn't stop touching Tricey, and petting it, and stroking its head. When you're doing your *Walking with Dinosaurs* [BBC One, 1999] or *Primeval* [ITV, 2007-11], it doesn't tend to be dinosaurs with people. On *Dinosaurs on a Spaceship*, the Doctor goes up and pats Tricey's head, and there's all that interaction. Of course, Visual Effects was going, 'We can do all that,' so the pressure was on me to prove that we can... It used to be that all the pressure was on VFX to do a realistic CG creature. Now, the tables have turned. I got an email from [writer] Chris Chibnall saying, 'Watching Tricey rushes now. Wow! Fabulous. In big HD close-up, too. Amazing.' A very happy man."

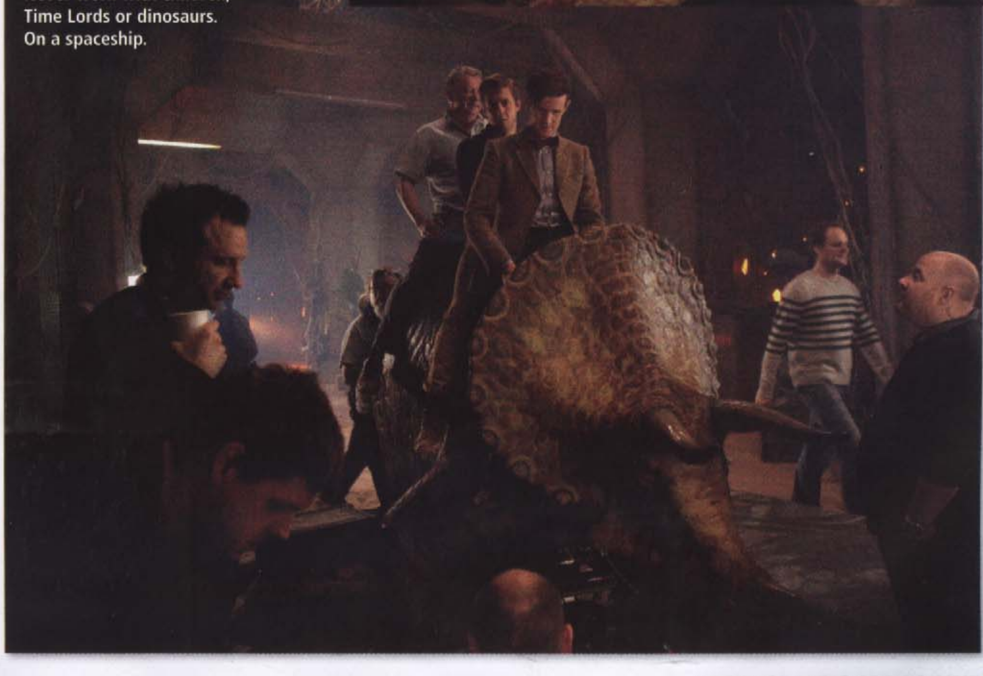
Neill was responsible for Solomon's two robots, too. Originally, these were built for 2010 CBBC show *Mission: 2110*, which was cancelled after two series. "These poor robots were there, fabulous-looking things, not doing a lot, so I said to Marcus, 'Look, I've got something really bloody cool here. Surely we can redress them and use them in the show?'"

They're kind of heavy-duty.

"Yes, they're *big*. They're eight-and-a-half feet tall, six- or seven-foot wide... They're enormous, so they took a lot of work to operate. As soon as you get that kind of size, it starts to get heavy, but we had the same guys [actors Noel Byrne and Richard Garaghty] who did them on *Mission: 2110* . They've worked with them loads, so it made sense. They're each about six-foot tall, and on great big platform boots. It worked brilliantly."



Saul supervises Tricey and co.



Never work with children, Time Lords or dinosaurs. On a spaceship.

tight schedule.' Honestly, when I first read the script, I thought that sequence wouldn't happen."

Was anything in the Christmas episode as challenging? There was quite a lot of CGI in it...

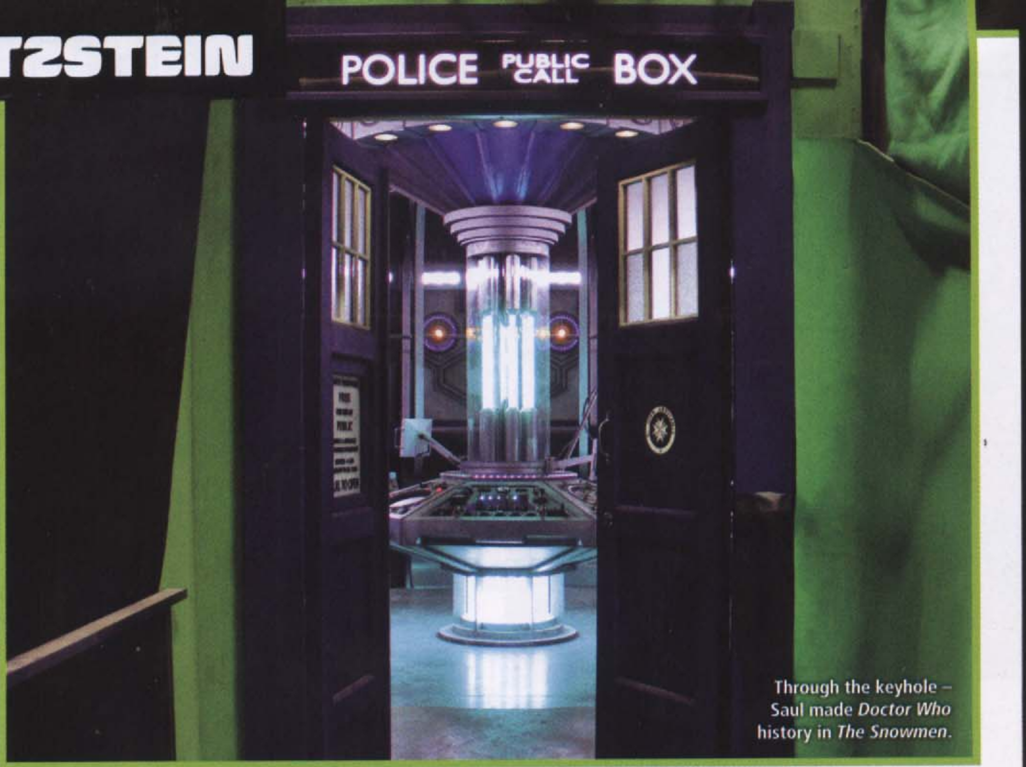
"Yes, the spiral staircase up to the TARDIS in the clouds was difficult to do, and I'm surprised at how well it turned out. That was all shot against green screen, with Jenna, the TARDIS, and some smoke. The shot I'd like to mention - because I'm very pleased with it - is the shot that *Doctor Who*'s been waiting for all these years, where we go around the outside of the TARDIS, and then into the inside, in one continuous shot. You actually, finally see that it's bigger on the inside. You see the new interior of the TARDIS for the first time, so we thought, 'How do we do something really special for this?'"

How *did* you? Did you record the shot in two halves or...?

"No, it's CG, basically. You go from a CG TARDIS, to a semi-CG TARDIS, to a door leading into the real set. It's fiddly. For 50 years, *Doctor Who* has been trying to do that shot, so to do it - to make explicit the joke that the TARDIS is bigger on the inside - is the sort of fun game you can play when making this sort of stuff. The script didn't require it, but it's fun to add a little bit of extra value. We thought that would be a proper thrill for *Doctor Who* fans. Clara then runs out of the TARDIS and goes, 'It's smaller on the outside!'"

Teasing **DWM** about the two episodes that he has directed for *Doctor Who*'s 2013 run, Saul says: "Mark Gatiss' story [Episode 6], I just think is such a great script. It's very tight, and has its own peculiar particularities. Its own unique flavour. It's very funny. Terribly creepy. It's from that genre of *Doctor Who* where the Doctor doesn't appear till some way into the episode. I've been watching some old *Doctor Who*, and it's *that* type of episode. Also, it has a massive flashback in the middle of it, which is unusual for a programme about time-travel! I like its odd structure. And the season finale? That has genuinely scary monsters. Wait and see!"

Will Saul be back to direct more episodes beyond the 2013 run?

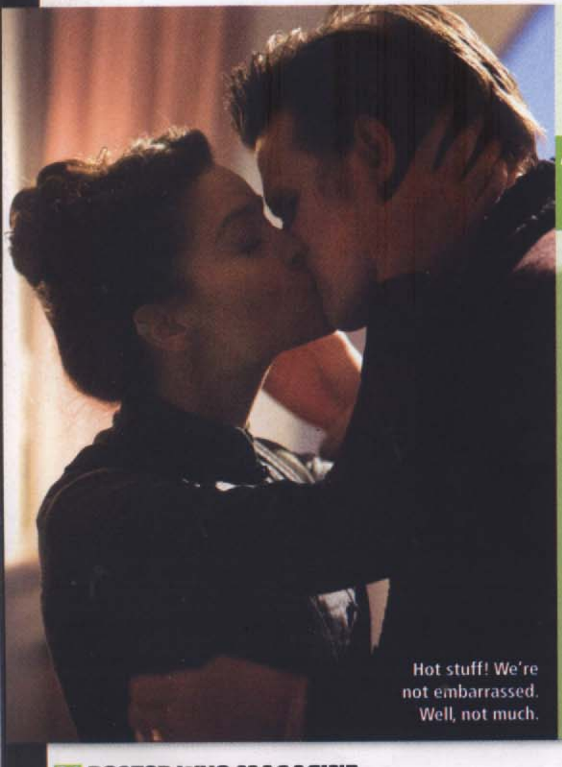


Through the keyhole – Saul made *Doctor Who* history in *The Snowmen*.

"It's the shot *Doctor Who* has been waiting for all these years..."

"They'll have to ask me! That would be my answer. I don't know at the moment. If I'm available. Being freelance, you never know, from one week to another, but I'd certainly like to do more. One of the nice things - this comes back to what we were saying at the beginning - is, once you make something, you *don't* own it anymore. It belongs to the viewers and the fans, and that's never truer of *Doctor Who*. I don't feel a terrible sense of ownership. You just want it to be good. It has to be the best you can make it, and that's all you can do.

"You are careful about details, because a lot of people watch *Doctor Who* and re-watch it, over and over again, but it should work beautifully regardless of whether somebody watches it once or 500 times. I like watching my episodes with other people, because you feel their breathing, or when they laugh, or when they lose interest. It can be eye-opening. But good reviews or bad reviews, once it's done, it's done. You've made it. You can't go back. You do feel a responsibility, because the audience takes it so seriously - they're so into it - but you can't worry about that too much. There's no useful reaction to knowing that somebody's going to watch it in another 50 years' time." **DWM**



Hot stuff! We're not embarrassed. Well, not much.

"THE DIRECTOR ACTUALLY GOT A BIT UNCOMFORTABLE!"

"Not at all," insists Jenna-Louise Coleman, when **DWM** asks her if the cheeky snog that she shared with Matt Smith in the *Doctor Who* Christmas Special was at all awkward to shoot. "It was a case of, it's better to grab him and just do it. I shocked Matt, actually. That kiss, we did the most amount of takes," she laughs, "because we did two versions: one where the Doctor really enjoys it, and one where the Doctor is, like, awkward. We did both versions, from every single angle. We were doing it so many times. I think Saul, the director, actually got a bit uncomfortable!"

"That particular kiss, they worked it out for themselves," insists Saul. "Matt knows that the Doctor is a 14-year-old mixed with a 1,200-year-old, so he has a very, very good idea of what that character does. Most of it is her deliberately kissing him, and him reacting very awkwardly. Her reaction is quite simple, and his reaction even simpler – what happens when a 14-year-old boy gets kissed unexpectedly by a pretty girl? We covered it at some clever angles so that it was the right level of romance for a family show."

"We went with the embarrassed version, in the finished episode," confirms Marcus Wilson. "That felt truer to the Doctor. Usually, it's been decided, before the cameras roll, how a scene will play, but sometimes we talk about having what we call 'a safety'. Often, it's in the horror moments, the scary moments, where we'll shoot the 'PG version' as well as the '12 version', to be sure that what we felt was right on set is still right in the context of an edit. Also, Matt likes to try a lot of things in performance, on different takes. The Doctor we meet at Christmas has had a bit of time away, he's a darker character, and part of Christmas is pulling him back to the light, so he doesn't necessarily react in the way that we'd always thought the Doctor would react. But when he's jumped on by a pretty girl, I think he's consistently embarrassed."

"Very occasionally we do alternative versions," adds Saul. "Filmmakers do that a lot, but *Doctor Who* is too fast and too technically-complicated to get into that sort of stuff too often. What I will do is, if there's something I'm not sure about, any time there's an ambiguity about how it should be played or something, I'll email back and forth with Steven Moffat. I want him to be happy. I don't want him to break into the edit and go, 'That's not what I meant at all!'"

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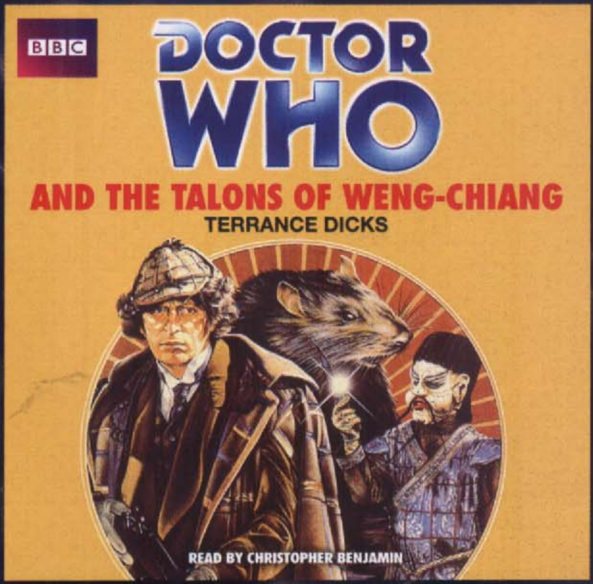
1st DOCTOR
2
3
4
5
6
7
8
9
10
11
50 YEARS
HUNTERS OF EARTH
by Nigel Robinson
Performed by Carole Ann Ford and Tam Williams
BBC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BBC

Anniversary FEVER!

50 years! That's half a century! But if you think that November's TV Special will be the only story to be celebrating *Doctor Who*'s birthday – think again. 2013 will be the year of epic after epic...

FEATURE BY **DAN TOSTEVIN**

On Saturday 23 November 1963, *Doctor Who* began. On Saturday 23 November 2013, *Doctor Who* turns 50.

The series has always done anniversaries well. Who can forget the giddy thrills of special celebratory adventures like 1972/73's *The Three Doctors* (two Doctors versus an evil Time Lord – plus Jo Grant quoting *I am the Walrus*), 1983's *The Five Doctors* (three Doctors, a bloke in a wig, and some stock footage versus an evil Time Lord – plus Sarah Jane Smith flopping down a minor incline), or 1993's *Dimensions in Time* (five Doctors versus an evil Time Lord – plus Pat Butcher)? No-one, that's who. Although, in the latter case, it's not for want of trying.

Anyway, true to form, there's a special anniversary episode due later this year, plus a drama about the show's origins, on top of the eight standard episodes coming in the spring. Amazing. But the thing is, the world's longest-running science-fiction television series isn't *just* a television series. While the Eleventh Doctor's lolloping through time and space on screen, he's also having brand new adventures in books, comic strips, and audios. In the latter he's not even *alone* – all the surviving Doctors from the show's original twentieth-century run are still regularly reprising their roles, and new stories are being told about the rest. There are even new ways to enjoy old classics, with almost the entire back catalogue available on DVD.

The big five-o will be celebrated in all these other worlds, too – so this is your guide to the *other* anniversary celebrations, the ones that won't be trailed on BBC One or splashed across the *Radio Times*. Put on a party hat and pretend you're running away from a malicious floating triangle in a random rose garden – it's time to discover the secret Specials...

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
SHADOW OF DEATH
by Simon Guerrier
Performed by Frazer Hines and Evie Dawnay

Frazer Hines – with Evie Dawnay – is the reader of *Shadow of Death*.

DESTINY OF THE DOCTOR

Produced by Big Finish and released by AudioGO, *Destiny of the Doctor* boasts an audio adventure for each of the Doctor's 11 incarnations. Episodes are released on download and CD monthly, working through the Doctors chronologically from January to November, with a linking theme binding them together.

"When the anniversary came up, we wanted to do something different and special for it," explains John Ainsworth, producer and director. "Michael Stevens at AudioGO had the idea that there should be eleven releases, one for each Doctor, and then it was a question of 'Do we connect them all with some kind of story arc?' – and how to do that without it being too complicated."

The first story, Nigel Robinson's *Hunters of Earth*, is out now; the remaining titles are, in Doctor order, *Shadow of Death* (by Simon Guerrier), *Vengeance of the Stones* (Andrew Smith), *Babblesphere* (Jonathan Morris), *Smoke and Mirrors* (Steve Lyons), *Trouble in Paradise* (Nev Fountain), *Shockwave* (James Swallow), *Enemy Lines* (Alan Barnes), *Night of the Whisper* (Cavan Scott and Mark Wright), *Death's Deal* (Darren Jones), and *The Time Machine* (Matt Fitton).

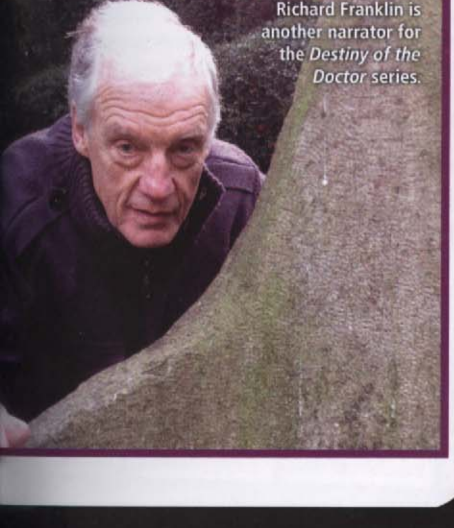
"Each story is read by an actor from the era of the television series that the story is set in," explains John. "In most cases, they will have played a companion – but they are third-person rather than first-person, though there will be sequences where they play their character. A second actor is playing another character in each story. That will be the format all the way through.

"When we were approaching this, we wanted to make sure that each story could be listened to and enjoyed on its own – and not just by people who were familiar with the older Doctors, because we were aware that there would be people who had come to *Doctor Who* through the newer series from the Ninth Doctor onwards. This might be someone's first experience of a First Doctor adventure, for example, so it had to work with that in mind."

How heavy is *Destiny*'s ongoing story arc? "We struggled to come up with something that wouldn't become too complicated," John admits, "because we didn't want the eleventh story to just be a big explanation for the previous ten – it still had to work on its own. That was quite difficult. I won't say too much about what the arc is, but if people have heard the first one, the thing that happens there will happen in the others as well, and there will be an explanation in the eleventh story."

> **'The series has always done anniversaries well. Who can forget the thrill of all those celebratory adventures?'**

The selling point for fans both old and new, John says, is that each instalment of *Destiny of the Doctor* typifies the era of *Doctor Who* in which it's set. "They all have different styles and feels. The Fourth Doctor story is deliberately a quite humorous Douglas Adams-type story, which you wouldn't necessarily get with the Third Doctor – his is a bit more action, UNIT is involved, aeroplanes getting lost and things like that – ►



Richard Franklin is another narrator for the *Destiny of the Doctor* series.

◄ so you get a broad variety that represents the whole of *Doctor Who* ever. They're not interchangeable - you couldn't drop different Doctors into these stories, they'd feel out of place. It's a way of sampling the past, seeing what it was like then and how different it is from now.

"It's about representing each Doctor's era. Not just in the writing, but also in the sound design and the music, being true to the era. And connecting them with the Eleventh Doctor - without there being a big get-together where they all shake hands!"

ELEVENTH DOCTOR NOVELS

From 2005 to 2011, the cornerstone of the BBC Books *Doctor Who* range was its mass-market novels, released in regular batches of three, featuring the current Doctor and companion, aimed at the same broad family audience as the television series, and frequently blitzing the bestseller lists. After a year-long hiatus in 2012, the line is returning for the 50th anniversary year.

"It's great to have them back," enthuses senior editorial director Albert DePetrillo. "They're always the most popular books that we publish. They always have a terrific, wide support, from high streets to supermarkets to internet, and they reach that family audience. Hopefully that will be the case with these next three..."

But these next three - *Plague of the Cybermen*, *Dalek Generation*, and *Shroud of Sorrow*, all released in April - are reflecting the anniversary, featuring some characters and settings of special significance. "They do have a bit of an anniversary theme to them!" Albert grins. "Two of them focus on the most iconic monsters in *Doctor Who* - we have a Daleks adventure by Nicholas Briggs, and we have a Cybermen adventure by Justin Richards - and the other is by Tommy Donbavand, who has never written for us before but is a successful children's author, and he's doing a story set in 1963 in the wake of the Kennedy assassination, so it has that kind of time association with the beginning of the series. I'm quite excited about those..."

Dalek Generation will be the first *Doctor Who* novel written by Dalek voice Nicholas Briggs.

The Cybermen return in a new novel by Justin Richards.

The team from 1988's *Remembrance of the Daleks* is back - 25 years on...

1963

The main range of *Doctor Who* audio dramas from Big Finish Productions - full-cast two-hour productions featuring the Fifth, Sixth, and Seventh Doctors - is marking the anniversary with three special stories.

"Obviously we wanted to cover the anniversary in an interesting way," explains script editor Alan Barnes, "so what we've come up with is a trilogy of adventures, each of which is linked by the fact that they're all set in November 1963. It's a fantastically exciting period; you have so many amazingly exciting things going on at that moment in time, so many things which *made* the modern world... There's a great opportunity to explore things like the Beatles or Profumo or the space race, so you can expect to see things like that reflected in that trilogy."

All three of the 'main range' Doctors will appear in *1963* - the Fifth Doctor in the September release, the Sixth in October, the Seventh in November - with some special guests in the final story. "I can't really talk about any of the stories in detail just yet, but I can tell you that the Seventh Doctor one was an irresistible opportunity to do a *Remembrance of the Daleks* reunion," Alan grins, of the 1988 story whose guest cast now has a Big Finish spin-off of its own, "so the Doctor and Ace will again encounter Group Captain 'Chunky' Gilmore and his cohorts, and that may tie, in an interesting way, into the *Counter-Measures* series as well."

What's Alan aiming for with *1963*? "I just want something that tells us that *Doctor Who* was born out of a fantastic, exciting moment that shaped the modern era. It's a really important time. The trilogy is a chance to acknowledge something slightly outside the anniversary, or see the anniversary as part of something bigger as well. It's not *Doctor Who* continuity stuff, it's real-world continuity stuff!"

THE ANNIVERSARY NOVEL COLLECTION

Doctor Who novels have a history to rival the show's. "The Target novelisations stretch right back to the 1960s," points out Albert DePetrillo, senior editorial director at BBC Books. "One of the great things about the *Doctor Who* brand is its terrific literary heritage - it's a unique brand in that respect - and there was never any doubt that the fiftieth anniversary had to be celebrated in a big, exciting way." After those Target books (adaptations of the original 1963-1989 television stories) came original novels from Virgin and, later, BBC Books, featuring all eleven Doctors in hundreds of new adventures. For the anniversary, a select few are being revisited. "It's a natural opportunity to take a step back and look back across the whole list," explains Albert. "The fiftieth only comes once."

Released in March, the Anniversary Collection is comprised of eleven classic books - one for each Doctor - chosen from several of those various ranges. "The selection isn't supposed to be a 'Top 11'," Albert clarifies. "We didn't want to suggest that these are the best eleven we ever published, because I don't think that's our decision to take. What we wanted to do was give a sense of the range and the depth of the fiction we've published over the years - it was about having the right mix more than anything else."

Their choices are, in Doctor order, *Ten Little Aliens* by Stephen Cole [First Doctor], *Dreams of Empire* by Justin Richards [Second Doctor], *Last of the Gaderene* by Mark Gatiss [Third Doctor], *Festival of Death* by Jonathan Morris [Fourth Doctor], *Fear of the Dark* by Trevor Baxendale [Fifth Doctor], *Players* by Terrance Dicks [Sixth Doctor], *Remembrance of the Daleks* by Ben Aaronovitch [Seventh Doctor], *Earthworld* by Jacqueline Rayner [Eighth Doctor], *Only Human* by Gareth Roberts [Ninth Doctor], *Beautiful Chaos* by Gary Russell [Tenth Doctor], *The Silent Stars Go By* by Dan Abnett [Eleventh Doctor] "They should get fans who are already familiar with the list excited, because of the look we've put together for it, and the great collection of authors and stories," Albert hopes, "but it should be a great introduction to the rest of the *Doctor Who* list for someone who's not familiar with them."

That 'look' involves some beautiful new covers. "At the outset we knew we wanted something that, visually, looked both classic and very fresh," Albert recalls. "The idea for the illustrations came about from looking at iconic science-fiction book covers and movie posters from the 1960s and 1970s - but we used that as the basis to create something very modern in feel, and unlike anything we've ever done before on the list."

It won't be done again, either; although Albert won't rule out future reprints in general, this collection of one-per-Doctor books with special branding is definitely a one-off. "What we've done with the Fiftieth Collection should be unique," he argues. "The fiftieth anniversary feels quite special, so it should be a unique event."

TEN LITTLE ALIENS
STEPHEN COLE
DOCTOR WHO
DREAMS OF EMPIRE
JUSTIN RICHARDS
DOCTOR WHO
LAST OF THE GADERENE
MARK GATISS
DOCTOR WHO
FESTIVAL OF DEATH
JONATHAN MORRIS
DOCTOR WHO
FEAR OF THE DARK
TREVOR BAXENDALE
DOCTOR WHO
PLAYERS
TERRANCE DICKS
DOCTOR WHO
REMEMBRAN
OF THE DALE
BEN AARONOVITCH

LOST TREASURES

Between 2003 and 2010, AudioGO released seven collections of rare and unique *Doctor Who* audio material – the *Doctor Who at the BBC* series. "I suddenly realised that there was an awful lot in the BBC archive that had not been heard since its original transmission," remembers commissioning editor Michael Stevens, "and possibly would never be heard again: interviews, behind-the-scenes material... which seemed to be very popular with programme-makers; they always loved to have a *Doctor Who* item!" This treasure trove, he felt, was too good not to be released – so it filled three numbered volumes, which were followed by *The Plays* (a collection of radio dramas) and an extended version of *Project: Who?* (a radio documentary about *Doctor Who*'s 2005 relaunch), plus *The Tenth Doctor* and *A Legend Reborn* (fulfilling the same archive-mining function as the first three volumes, but for the current television series). "The ethos of *Doctor Who at the BBC* was collecting together all these little bits and bobs that a lot of people don't know are there," Michael sums up. "But we had started to run out. We were exhausting the archive."

Earlier in the run, that same problem had been solved by fans. "I knew from Andrew Pixley's **Doctor Who Magazine** Special Editions when, say, Tom Baker had appeared on such-and-such a programme in the 1970s that wasn't in the archive," Michael recalls, "so we launched an appeal and got a lot of responses – a lot of the material on *Volume 3* was 'off air', recorded by fans onto cassette."

A similar appeal was launched last year, and the results were enough for a new, eighth edition of *Doctor Who at the BBC* in time for the fiftieth anniversary: *Lost Treasures*, due in October. "It will feature a host of previously unpublished material," reveals Michael, "some from the BBC archives and some from private collections."

It's too early to list the full contents, but Michael can promise "BBC local radio features, and we hope to include rare 1970s and 1980s interviews with Tom Baker, Jon Pertwee and Louise Jameson amongst others. There will also be more contemporary radio features and interviews based around the recent TV series, and a sprinkling of comedy sketches – maybe even a song or two!"

A special box set, *Fifty Years of Doctor Who at the BBC*, will combine *Lost Treasures* with its seven predecessors. "The box set should work for any *Doctor Who* fan," Michael explains. "*Volume 1* contains a documentary which is a really entry-level way into understanding how *Doctor Who* developed. And all eight volumes are fascinating archives in their own right, so there should be something there for everyone..."

BFI SCREENINGS

Throughout 2013, the British Film Institute will be showing *Doctor Who* on the big screen at their London Southbank venue. "We wanted to do something to celebrate the anniversary," explains the BFI's Dick Fiddy. "We looked at a number of different scenarios. One of our programmers, Justin Johnson, thought it would be better to do a monthly thing than group it together into one big season, where it may have got lost among all the other stuff that's happening around November."

These monthly events, starting in January, will each show one story featuring a particular Doctor. "They said they would love to have us on board as part of the official celebrations," recalls Dick, "so we were very happy about that, and it turned out they were doing Doctor-by-Doctor releases with things like the classic novels, so it actually fitted in nicely with ideas they'd already had, and it would take us neatly up to November."

How did they choose which stories to show? "We approached it in-house. A group of people who are very interested in *Doctor Who*, who sort of knew their stuff, each made a list of their favourite adventures with each Doctor, and we picked the ones that appeared on most lists! It was as simple as that. Very democratic between the team here. Then we passed those over to the production office in case there was any reason to veto any of the choices – which *has* happened, so there have been a couple of changes, but the changes have all been good."

Special guests will be in attendance at each screening. "Obviously, for the early ones, we're looking at those people that are still with us!" Dick chuckles. "We'd like to get a companion as often as we can, someone who was involved in some way... hopefully, across the run, we'll be able to get people from different departments – we might get the costumier, someone from the music department, someone like that. Each adventure will represent that Doctor's entire run, so the panellists won't necessarily represent the adventure we've shown."

How will the guests be involved? "A lot of that depends on what they want to do. They might just introduce it and do a Q&A, but if there's enough time we'll do a panel discussion – get two or three people and talk about *Doctor Who* of that period."

Interest in the screenings, Dick says, has been "just *enormous*. I think these will be huge events. Well, huge events on a BFI scale – it's only a 450-seater, it's not the O2! But this is going to be a very successful strand, very busy." Who is the BFI team aiming these events at? "We aim at people who are interested in television as a whole, but with *Doctor Who* as a brand, you'll get a different sort of audience. What I've been told so far is that a lot of people who have children that just know the newer episodes will be bringing those children along, because it's easier to get them to see it here than watch one of the old DVDs. It's a more event-based environment, it's exciting; it'll be like a cross between a screening and a convention. I'm hoping that will appeal across the board."

The first two events are 'The First Doctor: *An Unearthly Child*' (showing the very first *Doctor Who* story, also known as *100,000 BC*) on 12 January, and 'The Second Doctor: *The Tomb of the Cybermen*' (showing the 1967 adventure beloved by Matt Smith) in February; further details were yet to be confirmed at the time this issue went to press.

Doctor Who was designed for parents on sofas and kids hiding behind them, watching on a small screen – will the show still work in a theatre with a crowd of hundreds? "It's a huge screen, the projection we've got is state-of-the-art, it will look as pristine as it can be – it will look like a movie," Dick reassures us. "You are right though – these things were not made to be seen on a big screen, they were made to be seen on television. I think it's a learning curve: people that come here for the first time, not used to seeing 1960s black-and-white 405-line TV projected on a big screen can find it takes a bit of time to get used to, but very soon, they're drawn in. People get high on the atmosphere, it's nice to see it in surroundings like that." ►

> **"It's a huge screen, the projection we've got is state-of-the-art – it will look like a movie."**
>
> **DICK FIDDY** BRITISH FILM INSTITUTE

The Tomb of the Cybermen – to be shown on the big screen!

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GARETH ROBERTS
DOCTOR WHO
BEAUTIFUL CHAOS
GARY RUSSELL
DOCTOR WHO
THE SILENT STARS GO BY
DAN ABNETT
DOCTOR WHO

THE STOYN TRILOGY

Big Finish's *Companion Chronicles* – the monthly series of *Doctor Who* adventures told first-person by one or more of the Doctor's companions – is, like the company's main range, marking the anniversary with a special Doctor-spanning trilogy. But unlike *1963*, which has its roots in *Doctor Who*'s real-world origins, the Stoyn trilogy opens with the events that catalysed the Doctor's adventures *within* the fiction of the series.

"It's a once-in-a-lifetime chance to do something really special," remarks producer David Richardson, of the anniversary. "I'd actually planned a *Companion Chronicles* story about two years ago, I think, which would be the 'first' *Doctor Who* adventure: the Doctor and Susan [his first companion, and granddaughter], escaping from Gallifrey. It's a pivotal moment in *Doctor Who* we've heard so much about, but we've never had realised by the cast. It's been covered in the books, but we've never done it at Big Finish before. I wanted to do it in a way that didn't contradict what had been said before, but added to it."

That idea has become Marc Platt's *The Beginning*, the first part of the Stoyn trilogy, released in November. "Discussing it with Marc, we came up with this way of bringing in an extra character," David explains. "When the Doctor and Susan leave Gallifrey, they realise that there is someone else on board the TARDIS, and that is Quadrigger Stoyn. He's played by Terry Molloy, he's a Time Lord, and he's a big part of this trilogy, working his way through three different Doctors.

"Stoyn is a technician who's dismantling the Type 40 TARDIS on Gallifrey, deep in the bowels of the ship, when the Doctor and Susan run into the console room to escape. He's basically whisked away into time and space with them, and he wants to go home. The Doctor and Susan don't – they have their own agenda – so it becomes a clash between the two main characters and this man we actually have some sympathy for, because he's been taken away from his own planet by the Doctor and not necessarily treated very well."

Terry is no stranger to *Doctor Who* – he played Davros, creator of the Daleks, on screen in the 1980s, and has reprised the role on audio. "Terry is a fantastic character actor," David enthuses. "*Doctor Who* fans will know him as Davros, *The Archers* fans will know him as Mike Tucker, and between those two extremes of characters he's hugely versatile. Quadrigger Stoyn is totally different to Davros. He's not necessarily a good guy, he's not necessarily a bad guy, but he's very different – listening to it, you'll have no idea it's the actor who played Davros other than seeing his name on the credits!"

Is it a risk to be unveiling, in *The Beginning*, events that have remained a mystery for half a century? "I have to say, it was quite daunting to do," David admits. "When I first got the script, and I was talking to the script editor Jac Rayner about it, we were both saying we had a huge lump in our throats in that first scene where the Doctor and Susan enter the TARDIS. It's a *huge* moment in *Doctor Who* history. But I feel Marc Platt has done it beautifully.

Terry 'Davros' Molloy is Quadrigger Stoyn.

"It's not just *about* the Doctor and Susan leaving Gallifrey," he clarifies. "There is an additional plot, which also reflects and colours the Doctor and Susan's own journey."

Stoyn's journey continues in *The Dying Light*, a Second Doctor story scheduled for December, and *Luna Romana*, a Fourth Doctor story due in January 2014. "It's really hard to give context for how Stoyn returns in the other stories without giving away *The Beginning*," frowns David, "but he does become a really pivotal character. *The Dying Light* is a lovely story by Nick Wallace, which again keys into a really important moment in *Doctor Who* history because it links into *The War Games* in some way – so it's towards the final end of the Second Doctor, Jamie, and Zoe's journey.

"*Luna Romana* by Matt Fitton came out of conversations with Mary Tamm [the first incarnation of eponymous Time Lord companion Romana] – she'd just finished recording her Fourth Doctor season, and was very ill, but was very keen to do more for Big Finish, because she'd enjoyed coming into the studio so much, so we talked about doing a special *Companion Chronicles* release which would have the Second Romana in it as well, played by Lalla Ward. Last July, I emailed Mary saying 'The script's ready, can we record it?', and she replied saying 'I can't really do it this month...', and that was the month when she became very ill and passed away. For quite a time, we just didn't know what to do with *Luna Romana* really – whether to do it at all, whether to do it with another companion. But if you did it for another companion you'd be writing Mary's Romana out of the equation altogether, and we loved her and loved working with her, so ultimately we've rewritten it in a way that works as a tribute to Mary."

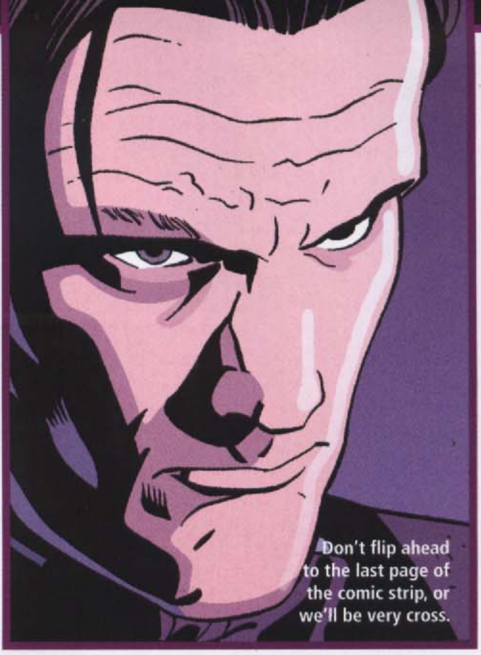
HUNTERS OF THE BURNING STONE

As if we'd let everyone else have all the fun on their own! What about **Doctor Who Magazine** itself...?

"*Hunters of the Burning Stone* is a six-part story that has been planned right from the start to be **DWM**'s own fiftieth anniversary celebration," explains writer Scott Gray. "It's the longest comic strip story we've produced in many, many years, and I can't wait to see it in print. I reckon comics beat every other medium hands-down when it comes to travelling in time, and we're going to take full advantage of that. You'll see what I mean very soon!"

What was it like putting together a story of that length after so long? "With a one or two-parter, you really only need a single strong premise to carry the story," Scott observes. "A six-parter requires far more characters, a tangled web of plot threads, a much more complicated storyline and a whopping five cliffhangers! It's a lot more work but very rewarding."

Hunters, says Scott, is "an adventure that will test the Doctor to his limits, in a very unusual way – it's a very personal story that will also be epic in scale. When I emailed the plot synopsis to [artist] Martin Geraghty he got excited enough to START REPLYING IN CAPS. That's when I knew it was going to work. I can't give away story details, but this is definitely a gigantic fireworks display, full brass band, street party-style event! We'll be revelling in the rich history of *Doctor Who*, but this won't just be an exercise in nostalgia – we're also introducing some brand new characters and concepts."


Don't flip ahead to the last page of the comic strip, or we'll be very cross.

This story isn't *just* an Anniversary Special. "This is also the **DWM** strip's 'series finale'," Scott reveals, "tying up several plot threads and teasers that began with *The Chains of Olympus* [from **DWM** 442] – now would be a good time to go back and review the most recent batch of stories."

Was juggling the demands on *Hunters* to be a celebration, a conclusion, and a story in its own right tricky? "There was definitely more pressure," Scott nods. "I was painfully aware that this opportunity would never come again! I think I've given *Hunters* more thought than any other strip story I've ever written. I started preparing for it when I was writing *The Chains of Olympus*, so it's been living in my head for a scarily long time. And now it's finally alive and on the page!

"Mysteries are about to unfold," he sums up, "and it all starts on page 41! And here's one piece of advice: don't flip. Whatever you do... DON'T. FLIP."

THE LIGHT AT THE END

We've saved the best till last. The jewel in the crown of the non-TV anniversary celebrations is Big Finish's *The Light at the End*, a full-blown multi-Doctor adventure featuring all five surviving Doctors from the original twentieth-century run of the television series.

"Multi-Doctor stories can be a bit of a poisoned chalice in some ways," observes the writer of *The Light at the End*, Nicholas Briggs. "If you look at the history of them, they are always hotly anticipated, eagerly awaited and then either massively damned by fans or sometimes, at best, just sort of forgotten about..."

For Big Finish's first ever *Doctor Who* audio, back in 1999, the gang tried it themselves, but *The Sirens of Time* – which devoted an episode to each of its three Doctors individually, before uniting them at the end – remains their truest attempt at a multi-Doctor story; later stabs at the format united Doctor actors in different roles (*Zagreus*) or minimised contact between them (*The Four Doctors*). "*Doctor Who* kind of does multi-Doctor stories *because it can*," suggests Nick. "You can't do it in any other series, really. You can't have Inspector Lewis meet his former, younger self, for example. It would be a cracking, shocking episode if that happened. The trouble with the Doctor meeting himself now is that the Doctor knows that it's possible and won't

"*Hunters of the Burning Stone* isn't just an Anniversary Special - it's our season finale..."

SCOTT GRAY COMIC STRIP WRITER

be all that shocked about it. Anyway, for all these reasons, and the logistics of getting all the Doctors to be in it, we've steered away."

But *The Light at the End* isn't steering away at all - this is a proper, full-on, multi-Doctor story. What changed Nick's mind? "The person who *always* changes my mind," he laughs, "David Richardson! He changed my mind because since he spends virtually all his time in studio, he gets closest to the actors. A number of our regular returning cast members spoke to David, asking if we could do something special with all the Doctors. Significantly, one of these people was Tom Baker. Since Tom had always proved to be the most elusive, having him actually *asking* to do it kind of made David think it might be a really good idea. I was dead set against it, but he wore me down. It's like getting close to Christmas - you perhaps say 'Bah, humbug, it's just a load of commercial nonsense', and then when the decorations go up in the street and you hear people singing carols, you start to admit to yourself, 'Aw, I feel all Christmassy'. In the same way, I thought, 'No, multi-Doctor stories are poisoned chalices and no one ends up liking them, so what's the point?', but then as the anniversary year got closer and people kept speculating about that special thing, a multi-Doctor story, I got caught up in that sense of anticipation. So we gave it a punt and asked BBC Wales if we could do it, and they said yes."

But deciding to go ahead is just the first hurdle. "The challenges are having a good reason for them all being together and having an engaging enough plot with a nasty enough enemy," explains Nick. "It felt kind of crazy. Although a multi-Doctor story shouldn't be just about a load of Doctors sitting around chatting with each other, there are moments when, naturally, this happens, and that just feels mad. It also makes you really concentrate on the differences between the Doctors and how they react to situations. It also makes you realise what the similarities are. I kind of went with the idea that they mostly wouldn't fight, but they'd get on with each other in interesting ways. I didn't want the Doctors to get in each other's way, I wanted them to be able to work together really well to solve an unfathomable problem."

The five Doctors (Fourth, Fifth, Sixth, Seventh, and Eighth) will be accompanied by one principal companion each ("I tried to choose the companions I thought were sort of pivotal," says Nick, "central to their Doctors, and those for which I have a particular fondness") and there'll be cameo appearances for others, all facing a villain "that was suggested to me by David and [regular Big Finish writer] John Dorney, and I thought they were right about it. Once I arrived at the main plot, I absolutely stuck to it. It just took quite a while to get to that point. It was sort of tantalising and terrifying in equal measure getting there."

What can Nick reveal about the storyline? "You won't be surprised to hear that all the Doctors are sucked into something in which they have to fight for their very existence. No, that's not a surprise; that's *Doctor Who*, and we love it. But what I hope will be at least a bit surprising is how it all unfolds. I tried to give it a variety of different styles and flavours. There is all-out alien action. There's mysterious, weird, unfathomable stuff. There's lashings of nostalgia and there are loads of Doctors all talking to each other. There is no 'present', as it were, for this story. And that's a big feature of it. No-one in the story knows when or how it all started for quite some time.

"The tone and atmosphere changes throughout. Sometimes it's a sort of charming little whimsical adventure, but then the ground gets ripped from beneath that and it becomes very brutal, because I feel strongly that evil needs to be portrayed as distinctly unpleasant. It then sort of retreats into itself and gets very dark and mysterious. But along the way, there's Time Lord stuff too. So I wanted it to be a real mix and to keep taking the audience by surprise, given the certain inevitabilities of multi-Doctor stories."

The Caves of Androzani was voted DWM readers' favourite story ever in 2009 – and the music soundtrack will be released later this year.

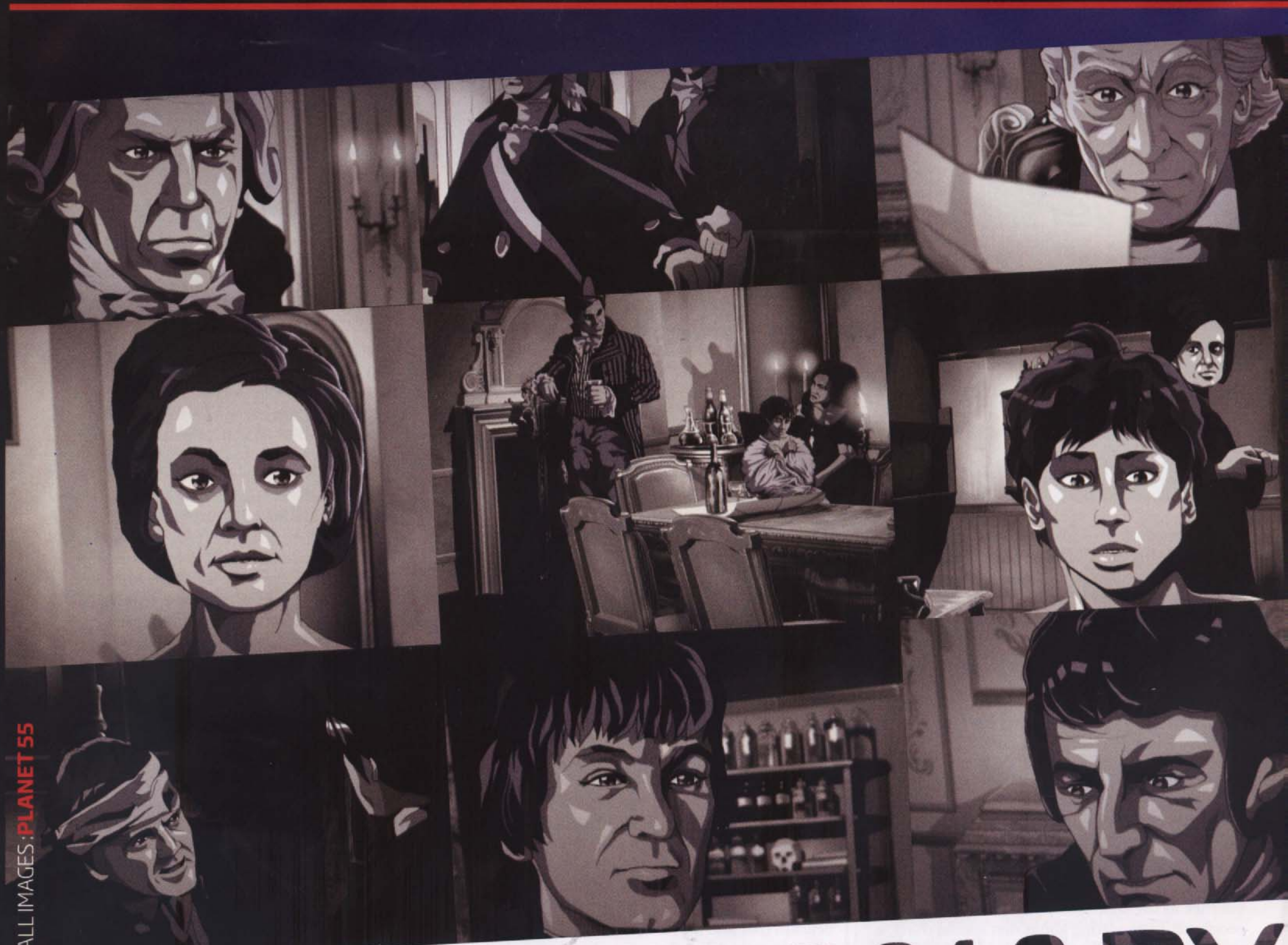
Three Doctors record *The Sirens in Time* in 1999. But this time, Big Finish will be going two better...

The Light at the End will span two hours of storytelling, with extensive making-of extras and a look at Big Finish's entire *Doctor Who* history, as a CD box set and digital download. There will be a standard two-disc version, as well as a five-disc special edition, with deluxe packaging. For Nick, who's been with the company since day one, the whole project is very special. "I really do feel blessed to have ended up doing this job," he smiles. "*Doctor Who* is my absolute favourite thing in the world. I can't remember a time when I didn't know all about it or love it. And now, every day of my life I spend my time either writing it, reading it, listening to it, making sound effects for it, composing for it or, indeed, watching it. I've been pretty rubbish over the years about pushing my career forward, but *Doctor Who* is the one area where I have some element of assured self-belief. Of course, there are always doubts and worries, and I often feel I get more than my fair share of those, but writing this story as a fan? Well, it's just such a treat. And like all big treats, it makes your tummy go a bit funny in anticipation of it and you worry that it might not be quite the treat you wanted it to be, but ultimately it was just the most enormous fun. I got to write all about a lot of Doctors! I poured everything I've learnt over the years at Big Finish into it to give our audience what I felt was the best celebration we could offer. Yeah... no pressure then! I want people to have a blast listening to this."

AND THE REST...

With the anniversary still eleven months away, not everything's ready to be revealed. "Something very special has been commissioned for our 'Classic Novels'," Michael Stevens says, of the AudioGO range usually comprised of Target readings, "as we've commissioned a brand new novelisation of a significant story, scheduled for November." BBC Books has more plans too: "We will be doing something in the autumn that's appropriately epic and exciting," Albert DePetrillo teases, "but that's all I can really say at this point." Brand manager Mark Hunt from Character Options, makers of *Doctor Who* toys, promises "a really exciting range for next year, with some classic lines to celebrate the fiftieth anniversary." And Silva Screen, in addition to two soundtracks covering the 2012 and 2013 seasons, will be delving into *Doctor Who*'s past with a story-specific album for 1984's *The Caves of Androzani* in early March, followed by similar releases for Second and Seventh Doctor adventures, plus "an album highlighting tracks across the whole 50 years," according to licensing director David Stoner, "and maybe more beyond that..." 2013 will also see further DVD releases of the Doctor's TV adventures from all eras of the show, including new, special editions of previously released titles with all new extra features.

Keep your eyes glued to *Gallifrey Guardian* and *Coming Soon* - this really is going to be *Doctor Who*'s biggest year ever! **DWM**



ALL IMAGES: PLANET 55

REVOLUTIONARY

Sacre bleu! *The Reign of Terror* comes to DVD this month, with brand new animation to bridge the gap left by the two missing instalments...

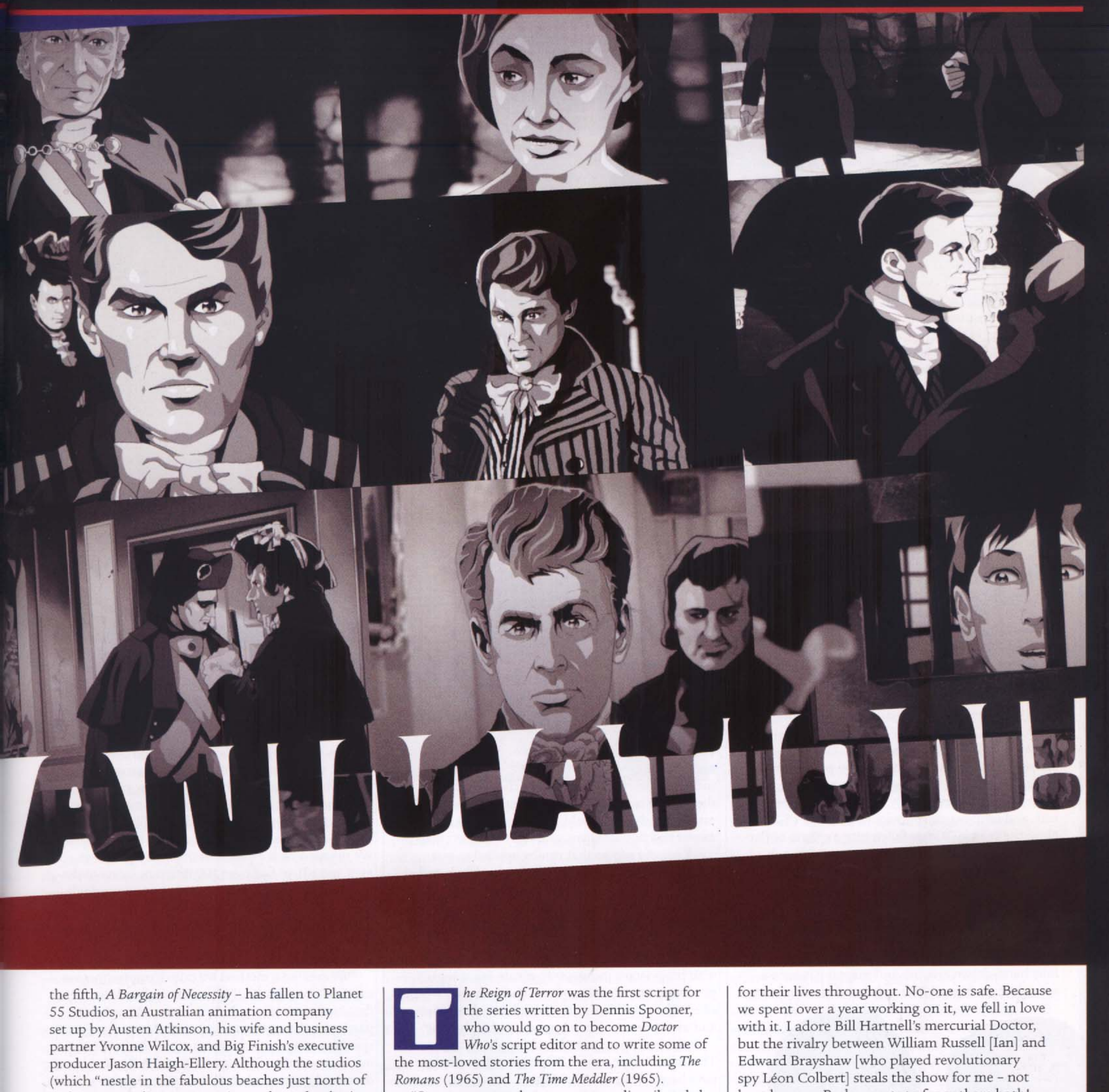
FEATURE BY **DAVID BRYHER**

The record of *Doctor Who*'s 1960s run is peppered with gaps created by the misguided junking of shelf after shelf of the BBC Archives in the 1970s. At a time where BBC Worldwide is mopping up the final complete *Doctor Who* stories on its DVD release schedule, those gaps yawn even more widely. There are 106 episodes of the series missing in total: ten serials are completely missing, while a further 17 stories are left incomplete with one or more missing episodes. Back in 2011, with the discovery of *Galaxy 4: Air Lock* and *The Underwater Menace* Episode 2, we were reminded that these missing episodes might still be out there, somewhere. But until such time as more missing material is returned to the BBC, a lot of 1960s *Doctor Who* will remain unseen.

AudioGO's CD releases of every missing or incomplete *Doctor Who* story have been welcome, but no such release has quite set fans' imagination alight like the 2006 DVD of *The Invasion*. This Second Doctor story, featuring the Cybermen's assault on London, is missing Episodes One and Four, so BBC Worldwide commissioned animation studio Cosgrove Hall to recreate the missing material, matching new animation to the episodes' soundtrack. It is, of course, nothing like having the original, complete story back in the BBC archives, but as a compromise, you could not hope for anything better. The DVD release was a huge success and, ever since, fans have been desperate for other incomplete stories to receive a similar treatment.

Well, that long wait is finally over, with a second part-animated restoration making its way onto DVD this month. If you're not familiar with 1964's *The Reign of Terror*, it might seem like an odd choice at first glance. Why not pick something with headline-grabbing monsters, like the Daleks or the Cybermen? But spend five minutes with this excellent historical tale, which sees the First Doctor, Susan, Barbara and Ian caught up in the aftermath of the bloody French Revolution, and you'll be convinced. The subject matter might seem grim: the Doctor aids a secret network of counter-revolutionaries as they rescue prisoners from the guillotine, eventually confronting Revolutionary leader Maximilien Robespierre – the architect of the reign of terror – on the eve of his own bloody downfall. But the deft script is full of wit and warmth, and some captivating characters.

This time, the job of animating the missing instalments – the fourth, *The Tyrant of France* and



ANIMATION!

the fifth, *A Bargain of Necessity* – has fallen to Planet 55 Studios, an Australian animation company set up by Austen Atkinson, his wife and business partner Yvonne Wilcox, and Big Finish's executive producer Jason Haigh-Ellery. Although the studios (which "nestle in the fabulous beaches just north of Sydney," according to Austen) were busy developing a full animated series with the Australian TV channel ABC when the prospect of working on *The Reign of Terror* came along, there was no way that Austen was going to pass up the opportunity.

"It has always been my dad's favourite story," Austen says. "He remembers it from first broadcast! So I couldn't say no. I barely knew it, and had never seen it, so was in for a surprise when I did – by which point, we'd already agreed to do it. It is one of the most extraordinary 60s *Doctor Who* stories ever made.

"We spent a year of our lives recreating episodes four and five," he adds. "That's many, many times longer than the original production team spent on the whole story! As a result, we have come to *love* the subtlety of the script, the excellence of the performances and the gorgeous sets."

The Reign of Terror was the first script for the series written by Dennis Spooner, who would go on to become *Doctor Who*'s script editor and to write some of the most-loved stories from the era, including *The Romans* (1965) and *The Time Meddler* (1965).

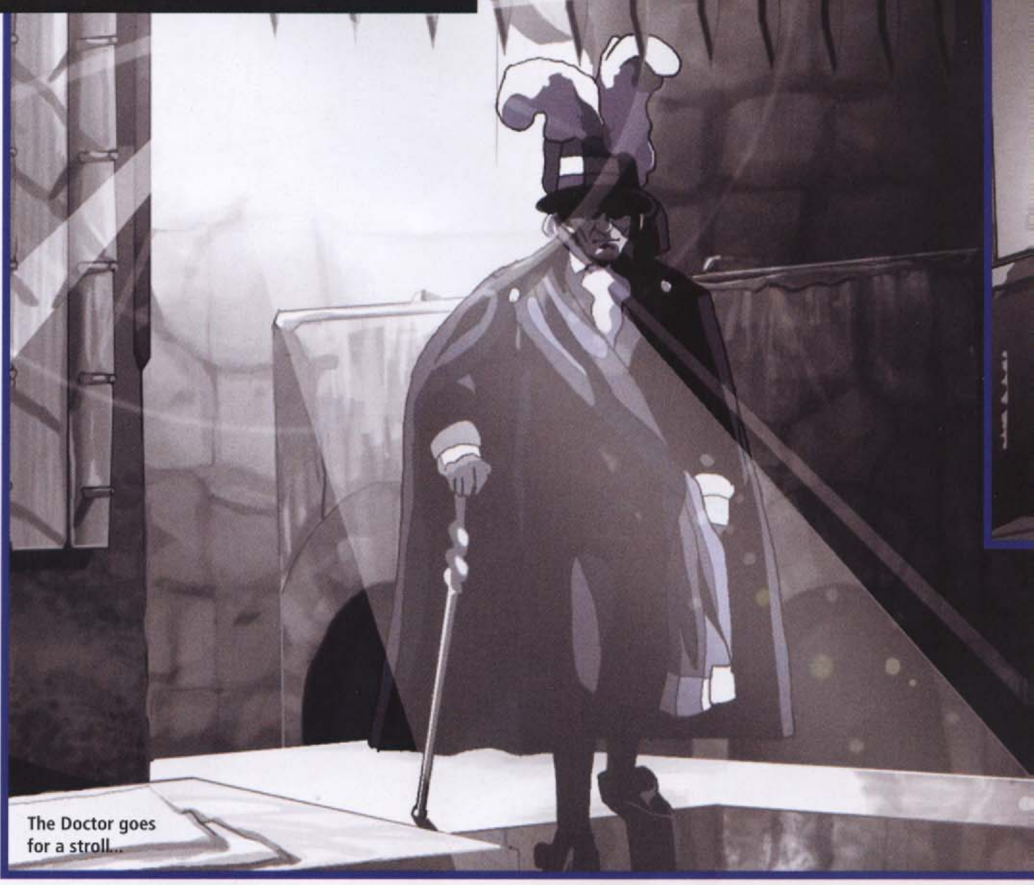
"Spooner wrote the most extraordinarily subtle emotional thriller," Austen says. "It is like living in Revolutionary France. Our gang *really* are at risk for their lives throughout. No-one is safe. Because we spent over a year working on it, we fell in love with it. I adore Bill Hartnell's mercurial Doctor, but the rivalry between William Russell [Ian] and Edward Brayshaw [who played revolutionary spy Léon Colbert] steals the show for me – not least because Barbara gets to fancy them both! And Donald Morley [counter-revolutionary Jules Renan], James Cairncross [Lemaitre] and ►

> **"We spent a year recreating episodes four and five. Many times longer than was spent on making the original story!"**
>
> **AUSTEN ATKINSON** ANIMATION PRODUCER

◄ Jacqueline Hill [Barbara] are all excellent. The cast are just off-the-planet good. Which is just as well, as they *had* to be with that intensely emotional script.

"We pitched for *The Reign of Terror* because we wanted to launch our studio with a known brand," Austen adds. "Ironically, we ended up developing an almost totally unique animation process for *Doctor Who*, because of the project's very tight budget. But basically we came up with an approach that would work. We did a fabulous animation test, which looked like a movie starring William Hartnell, and that got Dan [Hall, producer of the *Doctor Who* DVD range] excited. But then Dan put the thumbscrews on us and encouraged us to get even closer to the rhythm and look of the classic episodes. Likenesses and moves had to be matched very tightly indeed to the existing episodes. We did a second test and he loved it. So, within two weeks of approval on the test, contracts were signed.

"Dan said it was one of his fastest commissions ever. He had, he told us, been searching for a team with the right approach for the material for six years. In the end, crafting the episodes to be *so* closely matched to the 60s shows almost killed us," laughs Austen, "but when you watch the animated episodes beside the existing ones, you can see why Dan needed us to get as close as we did."


The Doctor goes for a stroll...

Before *The Reign of Terror* came along, Planet 55 was developing its own style and process of animation, which it called 'Thetamation'. Although, in recent years, the animation industry has moved towards using computer-generated art using '3D' models (of the kind seen at its pinnacle in Pixar movies such as *Toy Story*), Austen and his team were keen to retain some of the more traditional, '2D' animation style in their work.

"We are 2D fiends," says Austen. "We *love* classic 2D animation, anime and so on. We are not entirely anti-3D, though – in fact we love all of Pixar's work, for example – but our *modus operandi* was, and remains, to re-invigorate the art of 2D. Now, the reason 2D has fallen into a chasm of flat art, poor shading and little movement through three dimensions, is because of time and cost. We needed to re-invent the process from the ground up to move it closer to the production advantages that 3D animation offers. So we did. It is utterly revolutionary.

"One part of the process is taking a series of 2D, fully hand-drawn artwork and mapping it onto a specially constructed 3D model, and manipulating it in a particular way – and that way is top secret I am afraid!"

The Thetamation method as a whole is a combination of many techniques. "It takes 2D traditional artwork, 3D models, facial mapping, and compositing 2D characters or props into a multi-dimensional space – putting 2D images into the 3D environment almost like they're real. We then create camera moves, by hand, with a real camera, in the real world. We record those camera moves and digitise them, and then we're left with stock camera moves that can be applied to our composited shots, which look and feel like handheld camera work, at the push of a button.

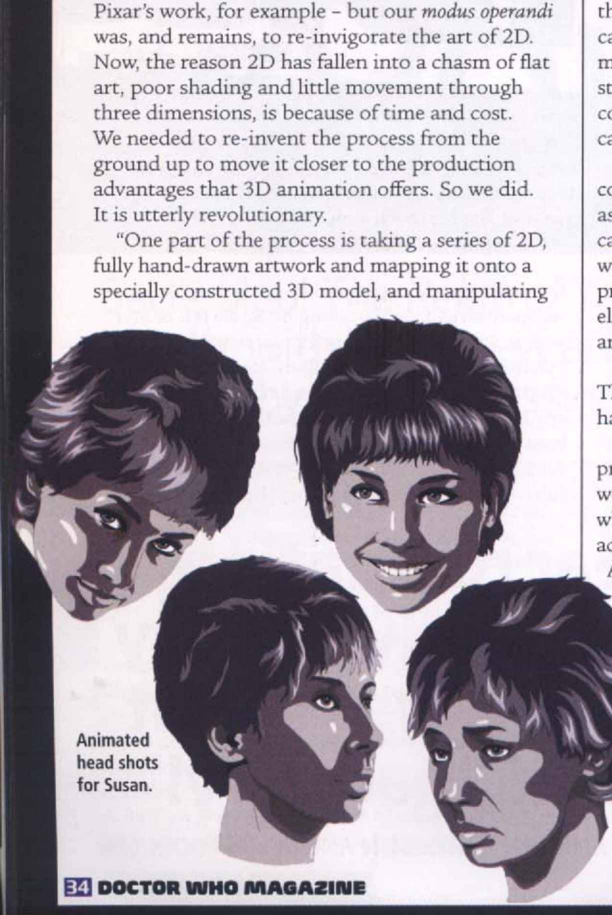
"We have also developed our own unique colour, shade and tone system," he adds, "as well as palettes that are unique to us, in a system we call Sigmacolor. We put all these steps together with proprietary processes to create our unique production pipeline known as Thetamation. No-one else in the world has it. It took a lot of development and investment of brain power – and cash, too!"

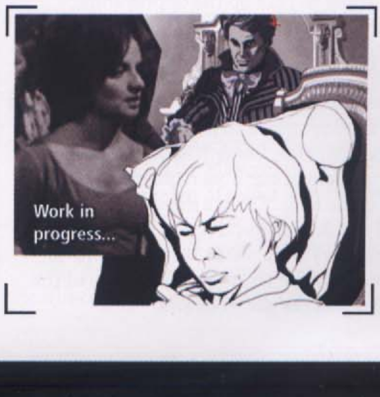
So with all that groundwork, applying the Thetamation process to *The Reign of Terror* must have been a breeze, right? Right?

"Well, for a start," Austen says, "Sigmacolor uses principles of five-tone shading that simply did not work in black-and-white! To achieve the black-and-white tones, we had to rework our approach and adopt [pioneering black-and-white photographer] Ansel Adams' zone system for shade and tone. It's quite a culture shock. You have to light things differently in black-and-white. You use tone to frame objects or characters: take a look at the masters of monochrome cinema to see what I mean, such as [film director] James Whale. We realised that the animators were getting something akin to Seasonal Affective Disorder working in black-and-white the whole time, so we had to make sure they took regular breaks in the sunshine, rather than just 18 hours straight at their animation desks!"

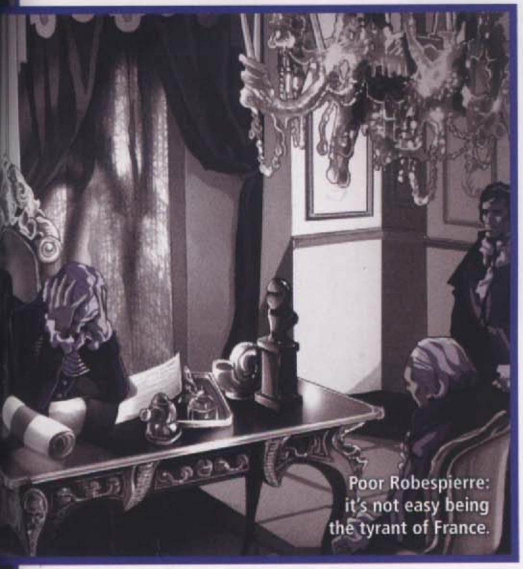
Planet 55's artistic look had to be shelved, too. "We had to abandon our normal anime house style – which won us the contract in the first place – and had to invent a totally new approach, to accommodate [director] Henric Hirsch's style. It's not your typical *Doctor Who*. There's no corridor chases, no monsters terrorising our heroes. The action is all played on the actor's faces, rather than the more cinematic direction of most *Doctor Who* stories. So we maintained our fully drawn approach to the faces, to give us very human acting. We mapped each element of the face – eyebrows, eyes, mouth, in fact over 100 different facets of the face, each hand drawn and shaded – and overlaid them onto a 3D head. The expressions then morph between one another. We still animate 80 per cent of the material by hand, but this approach allowed a more human and subtle form of animated acting.

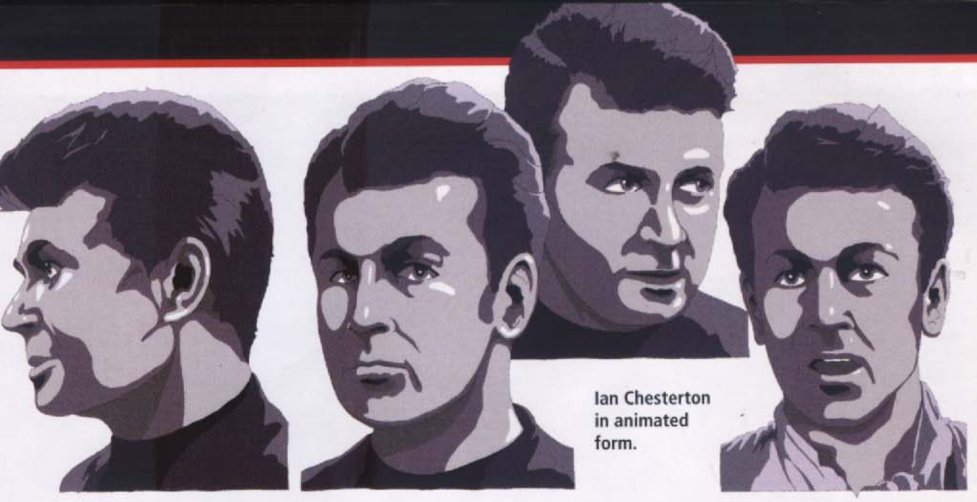
"We created a method we called 'reverse motion capture'," he explains, "where we analysed the facial movements and behaviours of the cast – in particular the regulars – and used these to give us specific acting for a character, upon the request of our animators or from me as director. We also hand-drew and hand-shaded all the major set pieces, often meticulously rotoscoping [*essentially tracing artwork over frames of a filmed source – Ed*] from existing footage. We animated one frame for each frame of filmed material on many occasions, such as the big


Animated head shots for Susan.


Work in progress...

Animating figures.


Poor Robespierre: it's not easy being the tyrant of France.


Ian Chesterton in animated form.

> **"It's as complicated as you can get! Animating one cape is bad enough – but six?! With massive feathers?"**
>
> **AUSTEN ATKINSON** ANIMATION PRODUCER

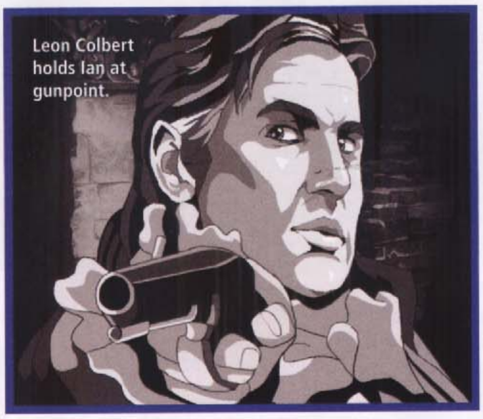
fight scene in the crypt in episode five – that's the same rate Disney uses in its movies, which was far above our original intended anime approach, which animates on average two-for-one or around 14 frames per second."

Apart from the technical hurdles to overcome, *The Reign of Terror* provided a number of other challenges. Obviously, a shot-by-shot recreation was impossible, but that wasn't the only problem – there are props, characters and locations in these missing episodes that are not seen anywhere else in the story. How do you recreate something when you don't know what it looks like?

"We used all of the source material we could," Austen explains, "sometimes rotoscoping it – but that wasn't always possible, as what off-screen material that exists is of very poor quality – and sometimes taking inspiration from it. We also used a mass of fabulous high-resolution set photos which [fan historians] Ian Levine and Derek Handley very kindly supplied. We can't thank them enough for their help. Derek was part of the team who created the amateur reconstructions [appropriate screengrabs or photographs set to an off-air audio recording of the story], and having those reconstructions allowed us to create lovely hand-painted backgrounds, with a high degree of accuracy. We spent weeks getting those right."

But even with all the material available, there were still some things for which no visual reference existed. The set for the crypt, for example, was not photographed at all.

"The Archaeology Department at the University of Paris helped us create a 3D animatic model of the crypt set based on a real abandoned church crypt in northern Paris, as it would have been at that time. Working off the floor plans, and with the details provided by the University, we created the lovely crypt which features so heavily in the cliffhanger to episode four and in the interrogation and fight in episode five. This was a joy to do and came out beautifully."


Leon Colbert holds Ian at gunpoint.

And even when Planet 55 had reference material, the detail demanded by the reconstruction was apparently "*intense!*", as Austen explains: "The costumes, sets, lighting, wigs... All of it is about as complicated as you can possibly get! Animating a cape is bad enough, but six of them? With *massive* feathers? And then there's the stripy coats – originally designed for the Scarlet Pimpernel, I suspect – walking sticks and a million buttons... How on earth do we animate costumes of that complexity? Not even Disney does that if it can avoid it – look at any Disney movie and you'll see what I mean. Well, if I were to say my gang and I were bleeding from our eyes...

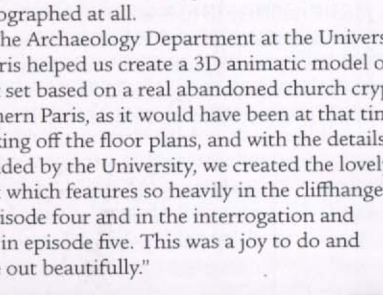
"With the costumes, we had to take a pragmatic approach," he adds. "We had a set budget – which we broke massively! – and so we created a huge cache of stock movements of our characters, with their capes swishing and feathers swaying, which we could use on demand in different circumstances. This is an approach often taken in 'Saturday morning' animated shows. However, when it came to the big, iconic, 'hero shots', we rotoscoped them, meticulously, spending sometimes hundreds of hours per shot, to get them as close as possible. A good example of this is the Doctor walking into the prison set with his walking stick and stepping down the stairs."

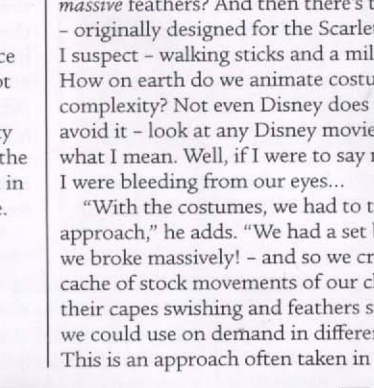
Although making so faithful a recreation of *The Reign of Terror* was a challenge, Planet 55's animators learnt a lot from the process.

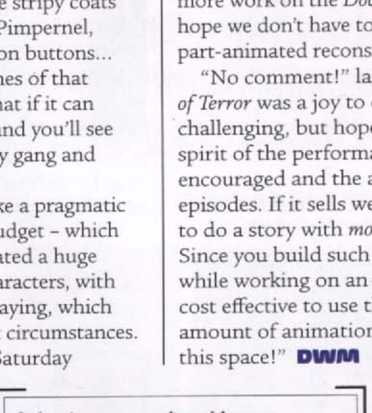
"There are definitely walk-away gains made from *Reign*," Austen says. "We can certainly now accurately reverse-motion-map an actor's behaviour and acting, and emulate it with our animated characters. We can take our 2D art and map it onto a 3D head and morph between expressions, producing remarkably human expressions from 2D art. And we could make a 'film noire' anime now, as we've really adjusted to working in monochrome, too! Our work is usually extremely graphical and highly colour-saturated, so it definitely opened up some other possibilities."

And might those other possibilities include more work on the *Doctor Who* range? We can only hope we don't have to wait so long for another part-animated reconstruction...

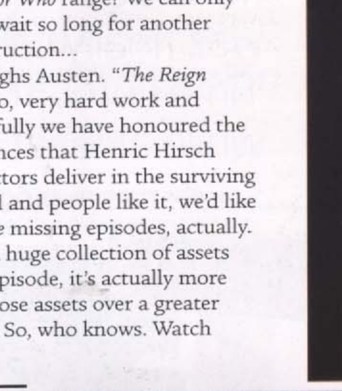
"No comment!" laughs Austen. "*The Reign of Terror* was a joy to do, very hard work and challenging, but hopefully we have honoured the spirit of the performances that Henric Hirsch encouraged and the actors deliver in the surviving episodes. If it sells well and people like it, we'd like to do a story with *more* missing episodes, actually. Since you build such a huge collection of assets while working on an episode, it's actually more cost effective to use those assets over a greater amount of animation. So, who knows. Watch this space!" **DWM**


Barbara in her early form.


A 'model' Barbara...



Early work on Leon...


Footage from an existing episode ready to be rotoscoped.

DWM counts down to the 50th anniversary of *Doctor Who* this November, with its season-by-season celebration…

Doctor Who reaches its (temporary) end in *Survival*.

AN ACE YEAR

We felt like it could run forever – and we were right! But in 1989, time was finally called on the Time Lord… for a little while at least…

FEATURE BY **JACQUELINE RAYNER**

THIS ISSUE SERIES TWENTY-SIX (1989)

There weren't many female *Doctor Who* fans around in the 1980s. (There weren't a huge amount around in the 60s or 70s either, although the brief flares in the show's popularity which made it a programme that every child watched meant it was okay for girls to like it too at those points.) There weren't many female *Doctor Who* writers around in the 1980s, either – although there had been even fewer earlier in the show's history. Up to 1989, there had been Leslie Scott (credited as co-writer on *The Ark*, although it is thought unlikely that she actually wrote any of what ended up on screen), Paula Moore (unlikely to have written any of *Attack of the Cybermen*, although who *did* write it is the subject of controversy), Jane Baker (co-writer of 13 episodes) and Barbara Clegg (a solo female writer of four episodes, all by herself!). Female writers were

MYTH MAKERS

© DAVID RICHARDSON

JOHN NATHAN-TURNER

PRODUCER

Doctor Who featured heavily throughout John Nathan-Turner's (birth name: Jonathan Turner) career. As a BBC Floor Assistant he worked on Patrick Troughton's penultimate story, *The Space Pirates*, going on to work on *The Ambassadors of Death* and *Colony in Space* with Jon Pertwee. In 1977 he became the show's Production Unit Manager, working with Tom Baker (and at the same time was Production Unit Manager for *All Creatures Great and Small*). After two seasons, Nathan-Turner was offered the job as *Doctor Who* producer. His first season, Series Eighteen, showed clearly there was a new man on board; title sequence, logo and theme arrangement were all changed, and the Doctor was put in a new version of his costume, complete with question marks on his collar. The amount of humour in the show decreased, Romana and K9 were written out – and finally, there was a new Doctor, Peter Davison, whom Nathan Turner had worked with on *All Creatures Great and Small*. Many of Nathan-Turner's colleagues have spoken of his skill at stretching budgets and arranging for publicity for the show, which kept it viable through the turbulent 80s. Casting well-known names in guest roles, encouraging his cast to attend conventions, and the leaking of false rumours (a female Doctor!) were some of his innovative ways to keep the show in the public eye. He was also willing to give a chance to relative unknowns if he spotted talent – many of the actors he cast were new to television, as was script editor Andrew Cartmel. John Nathan-Turner continued as *Doctor Who*'s producer, until it ended – for many years – in 1989. He died in 2002, aged 54.

MEMORABLE MOMENTS

"I can see. Patrick, I can see!" (*Battlefield* Part Three)
A complex character – after casually murdering Flight Lieutenant Lavel, Morgaine restores Elizabeth Rawlinson's sight in payment for Mordred's bar tab.

"Homo Victorianus Ineptus. Oh no, I don't want to see." (*Ghost Light* Part Two)
The Reverend Matthews didn't believe in evolution – but a horrified Ace discovers that evolution believed in him.

"She's an emotional cripple. I wouldn't waste my time on her unless I had to use her somehow." (*The Curse of Fenric* Part Four)
Ace's faith in her friend is destroyed – the darkest moment of all for the 'Dark Doctor'?

"We wait for one of us to change and then we use them, before they try to escape or kill us all." (*Survival* Part Two)
But who will be the next to reveal their Cheetah-like yellow eyes? Oh no! It's Ace!

Ladies in waiting, no more.

STAR PERFORMANCE

SYLVESTER McCOY

THE DOCTOR

Actor and performer Sylvester McCoy – birth name Percy James Patrick Kent-Smith – originally trained for the priesthood, but like his predecessor Tom Baker eventually decided against the religious life. His break into showbusiness came when the magnificently unconventional writer/director/actor Ken Campbell invited him to join his experimental enterprise *The Ken Campbell Roadshow*. Here Kent-Smith portrayed stuntman Sylveste McCoy, complete with ferrets down his trousers and nails up his nose, and decided to adopt the character's name – with the addition of an 'r' – as his own. By the late 1970s McCoy was a familiar face on children's television, becoming especially associated with anarchic shows like *Tiswas*. In the 1980s, on hearing that the BBC was looking for a new Doctor, he asked for his name to be put forward. Producer John Nathan-Turner was hoping for a zany, eccentric Doctor, and decided that McCoy fitted the bill perfectly. McCoy's talent for physical comedy was made use of, as were his skills at juggling, magic and playing the spoons, while the Seventh Doctor's trademark question-mark umbrella was his brainchild. As the Seventh Doctor became darker, McCoy adapted his performance, proving himself as adept at playing an enigmatic character as he was at playing a clown. The cancellation of the show robbed us of any further developments, but McCoy returned for the 1996 TV Movie, playing a significant part in the story before regenerating into Paul McGann. Since *Doctor Who*, McCoy has worked extensively in television and theatre – those lucky enough to have seen him in shows such as *The Invisible Man* or *Noises Off* can testify to how amazingly skilled and energetic he is as a live performer. *Doctor Who* isn't the only 'cult' McCoy has been involved with. He may have narrowly missed out on the role of Bilbo Baggins in Peter Jackson's *Lord of the Rings* – he was down to the last two – but fans can look forward to seeing him on cinema screens soon as Radagast the Brown in *The Hobbit*.

'After years of male characters lusting after the Doctor's female companions, here's a companion who uses her sexuality to her advantage...'

under-represented in television drama as a whole, and once a script had gone through the filters of script editor, director and cast, any voice of gender may well have been diluted anyway. Although *Doctor Who* started off with some strong female characters and emotional weight – perhaps attributable to Verity Lambert's tenure as producer – across the years it sheered away from things like emotion and back-story, which are commonly found in female-orientated drama. On a much more visible level, there were swathes of stories with barely a woman in their guest-casts. So, hello, Series Twenty-Six. You've been a long time coming.

Every story in this season passes the Bechdel test (at least two female characters have a conversation about something other than a man) – even if they only just scrape through at times, as the Doctor crops up in conversation a lot. It's rather fitting that the first story, *Battlefield*, features Jean Marsh, who had played two of *Doctor Who*'s strongest female characters of the 60s. *Battlefield* also has a female Brigadier among its other roles – six out of a credited 15 are female, and only *Survival*, with six out of 13, betters it this season. The Brigadier's casual sexism ("This Brigadier Bambera – good man, is he?") and Ace and Shou Yuing's tendency to become giggly girls when together, are niggles, and the role-reversal at the end is painful (although it's not *Battlefield*'s fault that society thinks 'the women go out and the men have to cook the supper!' is a comedy ending). But high marks for effort.

Ghost Light – an amazing story – manages the astounding feat of having female villains who aren't just there to be sexy in tight-fitting costumes. There may be an ultra-feminist point to be made in regretting Control's desire to improve her appearance and become a ladylike, but that's probably taking things a little too far (and is surely countered by her putting a collar and chain on Josiah at the end, not to mention Ace and Gwendoline dressing up in men's clothes). Most noticeably, *Ghost Light* is wonderful for Ace, filling in more troubled-teen backstory. There have been many strong female companions in the past (Vicki! Sarah Jane! Romana!), and it's true that wearing high heels or screaming at monsters doesn't automatically negate being a positive role-model, but it's rare for the companion to be as significant a character as Ace was. This season is her story as much as – *more* than – the Doctor's, a development that is particularly noticeable in hindsight from a future that contains Rose, Martha, Donna and Amy.

The Curse of Fenric comes at the subject from a very different angle. As a historical it is able to highlight areas of gender inequality and expectations but also underlines them uncomfortably in places – it's Jean and Phyllis refusal to conform to society's morality ("Maiden's Point – oh well, that rules me and Jean out for a start!") that ensures their doom. But to counter that, prudish Miss Hardaker meets an unpleasant end too, and Ace isn't condemned for being a woman. Yes, after year upon year of male characters – even aliens – lusting after the Doctor's chaste female companions, here's a companion who uses her sexuality to her advantage. Wow.

And then we come to the *pièce de résistance* of Season Twenty-Six: *Survival*. It's a stunning story, but more than that, it is utterly, totally, gorgeously female. Only the second ever story written solely by a woman in 26 years, and the male script-editor and director have worked hard to enhance its voice rather than smother it. Whether you want to read into it lesbian subtexts or metaphors for the menstrual cycle is up to you, but even taken at face value, it's the most female-friendly story of all. There you go. 26 years, and just as the girls decide to join in the game, someone takes the ball away. Come on, Ace, we've got work to do... **DWM**

CHRIS

EMMA

MICHAEL

WILL

THIS ISSUE THE SARAH JANE ADVENTURES – SERIES ONE

IT'S ORGANIC!

Spinning-off from the *Doctor Who* universe, *The Sarah Jane Adventures* is on the menu this month for the Time Team – and it contains Bane!

COMPILED BY **RICHARD ATKINSON** | ARTWORK BY **ADRIAN SALMON**

Following the success of 2006's *School Renuion*, in which 1970s companion Sarah Jane Smith returned alongside the Tenth Doctor, the character was given her own series. Aimed at a younger audience, it approached the apocalyptic perils and endless dashing about that we associate with *Doctor Who*, with a heightened sense of wonder. Today, however, as the Time Team watch the opening episode, *Invasion of the Bane*, there's a subdued feeling in light of the sad passing of actress Elisabeth Sladen just two years ago in early 2011. What's more, the harmonious camaraderie shared by the Team is to be threatened by one impossibly fit dad.

They have braved the trains out to south east London to meet at Michael's home and as they cross the threshold, he hands them bottles of fizzy drinks in a variety of vivid colours.

"I don't suppose there's any chance of a cup of tea?" asks Chris.

"Or coffee?" pipes up Will. "We've had a very trying experience."

Armed with a pot of tea, they gather in front of the TV. The series' theme is a jaunty piece – what you might hear, perhaps, if you were standing in a fairground, halfway between a merry-go-round and the ghost train.

"Very... bubbly," says Emma.

"The titles have a hint of *Doctor Who*," says Will.

"Yes," agrees Emma. "It definitely feels consistent with *Doctor Who* – especially with Sarah Jane's voiceover and the zoomed-out shot of Earth and the Moon."

Once this opening has set the tone, we're introduced to the Jacksons – who are moving into a new home on Bannerman Road. The family's daughter Maria (Yasmin Paige) has her priorities sorted and has got the TV up and running. It's showing an advert for a drink called Bubble Shock.

"I know the girl in the Bubble Shock ad," says Chris. "The advertising game wasn't for her – she's in *Young Dracula* now!"

"Ah," says Will." From one blood-sucking industry to another."

Emma is getting drawn in. "I like the idea of jumping into a story with a family as they move somewhere new," she says. "It feels like you're unpacking with them."

"Russell T Davies' children's series *Century Falls* did something similar," recalls Will. "A lonely child moving to a new place and stumbling across weird goings-on."

"I want to live opposite Sarah Jane," decides Chris, when it becomes clear that our heroine is just across the street.

"Or next door to Maria's dad..." says Will.

"Fit Dad. Definitely," agrees Michael.

"You're married!" says Will. "I saw him first!"

Emma rolls her eyes. "God, I thought Chris was bad. Her dad is nice though..."

Maria's Mum, Chrissie, meanwhile, seems quite self absorbed. It turns out she isn't staying. She and fit dad – Alan – are separated, and she's just seeing them into their new home.

"Maria's our new Rose!" says Chris, getting a few odd looks from across the coffee table. "No! Not like that! Like in the relaunch of *Doctor Who*, we're focussing on her, her family... how unhappy she is."

For the time being, Sarah Jane isn't exactly welcoming her neighbours with open arms. Maria is intrigued, though, and when she's woken by a sound in the night, she creeps out and across to Sarah Jane's back garden to investigate.

"Hang about," says Chris as, along with Maria, we see Sarah Jane with a somewhat familiar alien, "that floaty alien lady thingy was in *Torchwood*! I hope that this one is friendlier, and Sarah Jane's not tangled up with a kinky space lesbian."

This is going out at 5pm. It seems unlikely.

"Do you think any of the other neighbours have noticed?" wonders Michael, presumably talking about alien activity in general.

As it happens, they have. The next day a girl called Kelsey turns up at the Jacksons' house to befriend her new neighbour. She wastes no time in telling Maria that Sarah Jane has a reputation as a bit of a weirdo.

"How obnoxious," says Chris. "Please Maria, find nice friends, and quick. I lived in Ealing, it's lovely."

Kelsey suggests they take the free bus for a guided tour of the Bubble Shock factory. Arriving there with a crowd of other eager children, the girls are advised to switch off their mobile phones.

"The Bubble Shock plant is very Willy Wonka's chocolate factory, isn't it?" observes Will.

"Except less fun," says Emma. "No Oompa Loompas."

Instead, much to Kelsey's delight, there's a handsome young man called Davey to guide them around the plant.

"It's Harley from *Footballers' Wives*!" blurts out Will. "I, er, imagine..." he adds.

While all this is going on, Sarah Jane has found the back door and is having a snoop around, pressing herself against walls and peering around corners.

Michael loves it. "All this sneaking around factories, it's *very* 1970s *Doctor Who*!"

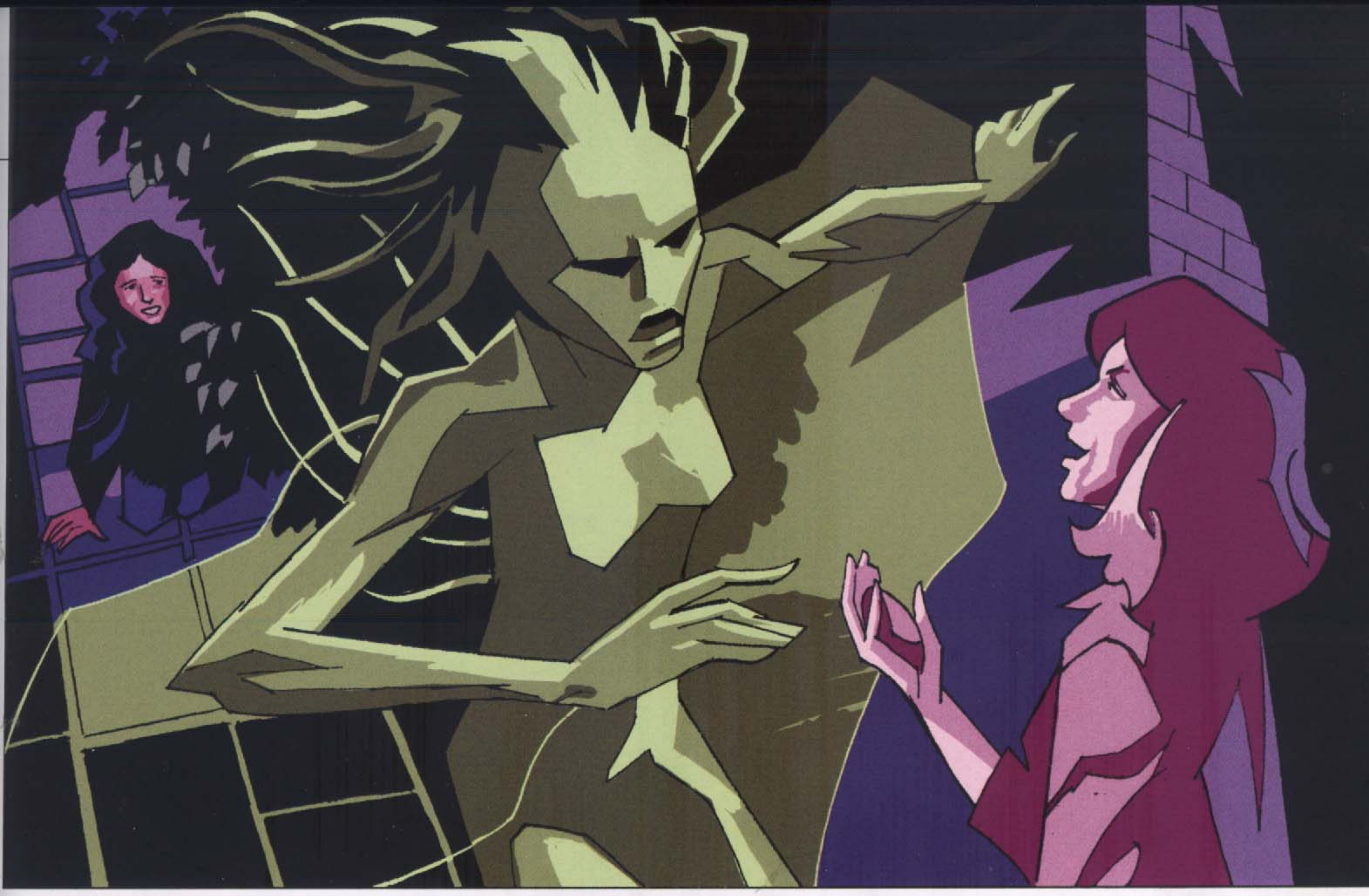
Chris thinks the scenario has a wonderfully back-to-basics feel. "It reminds me so strongly of [Sarah Jane's début] *The Time Warrior* – all that sneaking about."

There are certainly some dodgy goings-on at Bubble Shock HQ. Big boss Mrs Wormwood (Samantha Bond) has a boy in a nightie strapped to some kind of sinister-looking apparatus.

"Mrs Wormwood is brilliant," says Michael, "piercing gaze, perfect turn of phrase, and a fabulous dress."

Sarah Jane is apprehended, but her persistence has paid off, as Mrs Wormwood agrees to speak to her. Meanwhile, downstairs, Davey is making sure the kids are drinking up.

"It's like *The Runaway Bride*," says Will. "Is Bubble Shock like Donna's spiked coffee?"



'That floaty alien lady thingy was in *Torchwood*! I hope that this one is friendlier and Sarah Jane isn't tangled up with a kinky space lesbian.' - CHRIS

Maria's more of a 'tea' kind of girl.

"Maria likes tea," says Michael. "Sarah Jane likes tea. This bodes well. You can't be bad if you like tea." Michael picks up the teapot and refills his cup.

Sarah Jane explains how she has run Bubble Shock past some scientists she knows...

"Your social circle sounds fascinating!" replies Mrs Wormwood.

"Oh," says Will, "I do like a villain who can do dripping sarcasm."

Sarah Jane certainly has her work cut out. Mrs Wormwood doesn't just have Chris' vampire friend endorsing her fizzy drink... she even has the blessing of Gethin Jones and Konnie Huq, as they turn in a celebrity cameo of the type the Team have seen in the last couple of series of *Doctor Who*.

"Evil *Blue Peter*!" gasps Chris.

Kelsey isn't impressed and she wanders off on her own to make a phone call. Only to come face to giant eyeball with a horrific monster!

"I hope she gets eaten," says Michael.

Will, meanwhile, has found something else to entertain him. "I love that there's a PA-cum-henchwoman with a name as prosaic as Lesley." As Sarah Jane makes her way down in the lift, Mrs Wormwood turns on her heels. "Lesley," she says, "kill her." Will snorts.

With Sarah Jane on the loose, and the 'Bane Mother' reacting badly to the unauthorised mobile phone usage, Davey starts to evacuate the party of children. Maria, unlike the Time Team, is reluctant to abandon Kelsey and she rushes off to find her, bumping into the boy from earlier who, in all the confusion, has woken up and started wandering about. Everything seems bewildering to him.

"Aw," says Emma. "He's quite a sweety."

Maria grabs the boy and they do the only sensible thing they can under the circumstances - hide in the ladies. Sarah Jane has had much the same idea, and with murderous Mrs Wormwood on their tail, they jump out of the window to freedom.

"Sonic lipstick!" laughs Michael, as Sarah Jane remotely opens the compound gates.

"Forget the iPhone," says Emma. "Sarah Jane's sonic lipstick is my new favourite thing."

"I feel a bit sorry for Sarah," says Michael, as Sarah pushes Maria away and says she can deal with things on her own.

Back at the factory, Mrs Wormwood is interrogating Kelsey.

"Seriously," say Chris, "can't they feed her to the Bane Mother?"

Kelsey has a good comeback for that. "If that's your mum," she tells Mrs Wormwood, "you should go on Jeremy Kyle."

Mrs Wormwood switches off her disguise. Kelsey screams and faints.

"I'm surprised you didn't kill her," says Davey.

"Me too," says Emma.

But Mrs Wormwood still has information to extract from Kelsey's mind.

"This script is so great," reckons Michael. "The description of Kelsey's thoughts does more to develop the character than the actress is capable of."

Chris concurs: "It sums up how every kid feels from time to time."

Kelsey doesn't feel insecure and unloved for long as Davey - or "the Muffin" as she calls him - gives her a lift home, on his way to kill Sarah Jane.

Mrs Wormwood.

Unaware that danger is on its way, Miss Smith has taken the mysterious boy home. She scans him with a fancy-looking wristwatch and learns he's only 360 minutes old. He's a quick study, however, learning to read by just browsing the books on her shelf.

Across the road, Kelsey's back, bringing news that 'the Muffin' is on Bannerman Road. They rush over to warn Sarah Jane. It's not long before trouble catches up with them. It seems Kelsey's Muffin has had a costume change...

"Nice monster!" cheers Chris. "Like a spider and a squid had a lovely, giant, gooey baby. Aw!"

"I thought spiders gave you the creeps?" says Emma.

"Brilliant," says Will. "The special effects work as the monster chases the gang upstairs is astounding."

Luckily, Sarah Jane has a spacey spray can in the attic that knocks the squid-spider-baby for six.

While everyone was distracted, Kelsey has crept up to the attic. Much to Sarah Jane's annoyance, everyone follows.

"Wowee!" cries Emma. "Sarah Jane's attic is an Aladdin's cave of science-magic!"

"I love it," says Michael. "And she's been collecting *Doctor Who* publicity postcards! The Brig! Harry! K9!"

It's time for a few explanations...

"I think Sarah Jane needed someone to confide in," says Emma. "It's easier for her to accept Maria, than a hyper intelligent boy-with-no-name."

"Elisabeth and Yasmin sell it so well," says Chris.

Michael is pleased that Sarah Jane is warming to Maria. "Sarah positively glows when she talks about the Doctor," he says.

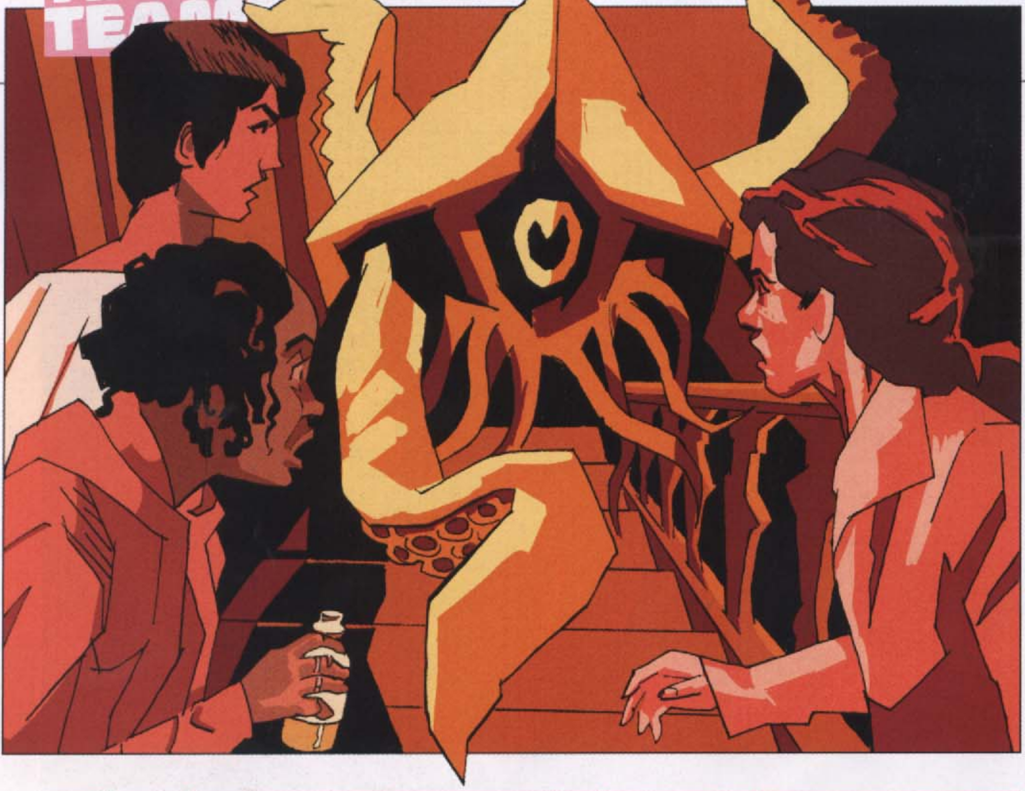
For fans of nostalgia, however, there's more...

"K9 in space!" shrieks Michael. "Bless his tin ears!"

"I like K9," says Will - who doesn't? - "but I don't mind that he's not really in this episode much."

"But I hope we get to check in on him from time to time," says Chris.

Before everything gets too sentimental, Sarah Jane's watch is detecting alien life, and the gang ►



> **'I like the Bane! They remind me of the cover of the *Terror of the Autons* Target book...'** - MICHAEL

◄ soon narrow this down to the active ingredient in Bubble Shock. Sarah Jane has a super computer in the wall that she calls Mr Smith. He wrangles some numbers and sorts out an impromptu video conference between Mrs Wormwood and Sarah Jane.

"Yay!" says Michael. "On screen bitch-off. How very *Dynasty*."

The two formidable women are unable to resolve their differences, and Wormwood decides to advance her plans, 'activating' the Bane that people have been drinking. "Let this become *Bane World*!" she cries.

"Bane's World?" says Will. "Party time! Excellent!"

Chris laughs. "Samantha Bond is having tremendous fun!" he says. "You can imagine kids booing and hissing her up and down the country!"

Everyone who has drunk Bubble Shock is now being controlled by the Bane...

"They've all been Tangoed," says Emma, "Kelsey... even fit dad Alan!"

Chris squints at the screen. "Meh. I suppose he is a looker."

"Seriously, you lot," says Will, "hands off!"

Sarah Jane isn't quite as willing to surrender to fit dad's clutches, however, and along with her two young accomplices she heads back to Bubble Shock.

"It's all gone very *Shaun of the Dead*," says Will as Sarah Jane has to swerve around possessed pedestrians.

"I love Sarah referring to her and Maria as 'us'," says Michael. "She no longer has to rely on the Doctor. She's in charge... and now she's driving the Bubble Shock bus through the factory wall!"

As one would expect, Mrs Wormwood takes this in her stride. "Have you met my mother?" she enquires tartly, indicating the monstrous entity looming above them.

"Drink it!"

"Oh dear," complains Emma. "Why is Mrs Wormwood explaining everything? I'm not entirely sure why they wasted all that time creating the boy if they're now just going to discard him."

"Looks like it's game over," says Michael. "Maria and Sarah Jane's chat here reminds me of the scene from *The Unquiet Dead* with the Doctor and Rose."

The Bane, however, are hoist by their own petard when their brainy progeny becomes their undoing. He's remembered the handy umpteen-digit communication frequency that Mr Smith used earlier, and he'd pocketed an intergalactic communicator that Sarah was given by the floaty alien in her garden. Combined they have the same effect as Kelsey using her phone, only magnified a thousand times.

"Yay!" cries Michael, as the Bane mother becomes the epicentre of a huge explosion. "Barry Letts would be proud!"

"And the monsters were gween too!" says Will. "Proper *Doctor Who* stuff!"

"I like the Bane Mother!" says Michael fondly. "She reminds me of the second cover of the *Terror of the Autons* Target book."

Chris, who's far too young to remember the nightmarish work of artist Alun Hood, nevertheless gets where Michael is coming from. "Like at the end of *Spearhead*," he remembers. "A tentacled beastie concealed within the pipes and machinery!"

"But I'm glad Mrs Wormwood got away," says Michael. "I can't wait to see her again. What an exit!"

Back on Bannerman Road, however, Sarah Jane is about to encounter yet another intimidating female – Maria's mum.

"She feels like a young Jackie Tyler!" says Michael, reprising his Louis Walsh impression.

"She definitely has the sauciest lines," agrees Will. "'Chasing me round the bedroom saying "Drink it"', indeed!"

It seems that everything is back to normal, except that in the midst of the alien invasion, Sarah Jane seems to have found herself a son.

"The final scene in Sarah's garden is lovely," says Michael. "I'm glad Kelsey isn't there. I hope she's gone for good!"

"I'll second that!" says Emma.

It's a kind of impromptu naming ceremony for the boy, as Sarah Jane and Maria discuss what to call him.

"Aw," says Will, "Harry and Alistair..."

"A lovely tribute to her old co-stars," agrees Michael. "I'm sad now."

Eventually, they decide upon 'Luke'. Everyone seems happy, including the Time Team.

"A fast, funny, exciting, heartwarming story," concludes Michael. "It felt really like *Doctor Who*."

"Lis is stunning," says Emma. "It so shouldn't work, but she's just so open and mysterious at the same time."

"I imagine this will be an incredible series," says Chris. "Lis, thank you for being our Sarah Jane once more." DWM

LIFE ON EARTH CAN BE AN ADVENTURE TOO

A new series, and a new face joins the gang on Bannerman Road...

"Clyde – much better than Kelsey would have been," says Michael.

"Great to see the return of the Slitheen," says Chris of season opener *Revenge of the Slitheen*. "They seem to have been abandoned in the Eccleston era of *Doctor Who*. There's something about them that's suited to kids' TV."

But it's not all slapstick and fart gags: "I like how *Eye of the Gorgon* deals with Alzheimer's, without dumbing it down," says Will admiringly.

"It's a heartbreaking turn from Phyllida Law," says Michael. "She was up for the part of Barbara back in the 60s, you know."

K9!

Next up – *Warriors of Kudlak* – is Michael's least favourite of the series.

"I quite like it," says Will. "Perhaps it's because I used to love playing Laser Quest."

Emma agrees. "And the Uvodni is brilliant, especially his little horny face!"

Chris, however, is more impressed by the villain in *Whatever Happened to Sarah Jane?* "He's basically the Black Guardian, isn't he?" he says, spotting parallels between the Trickster and the elemental foe behind two series of *Doctor Who*.

"The Trickster and the Graske are both brilliant aliens!" says Michael.

"Nice to see Alan properly joining in the adventures as well. At last," says Will happily.

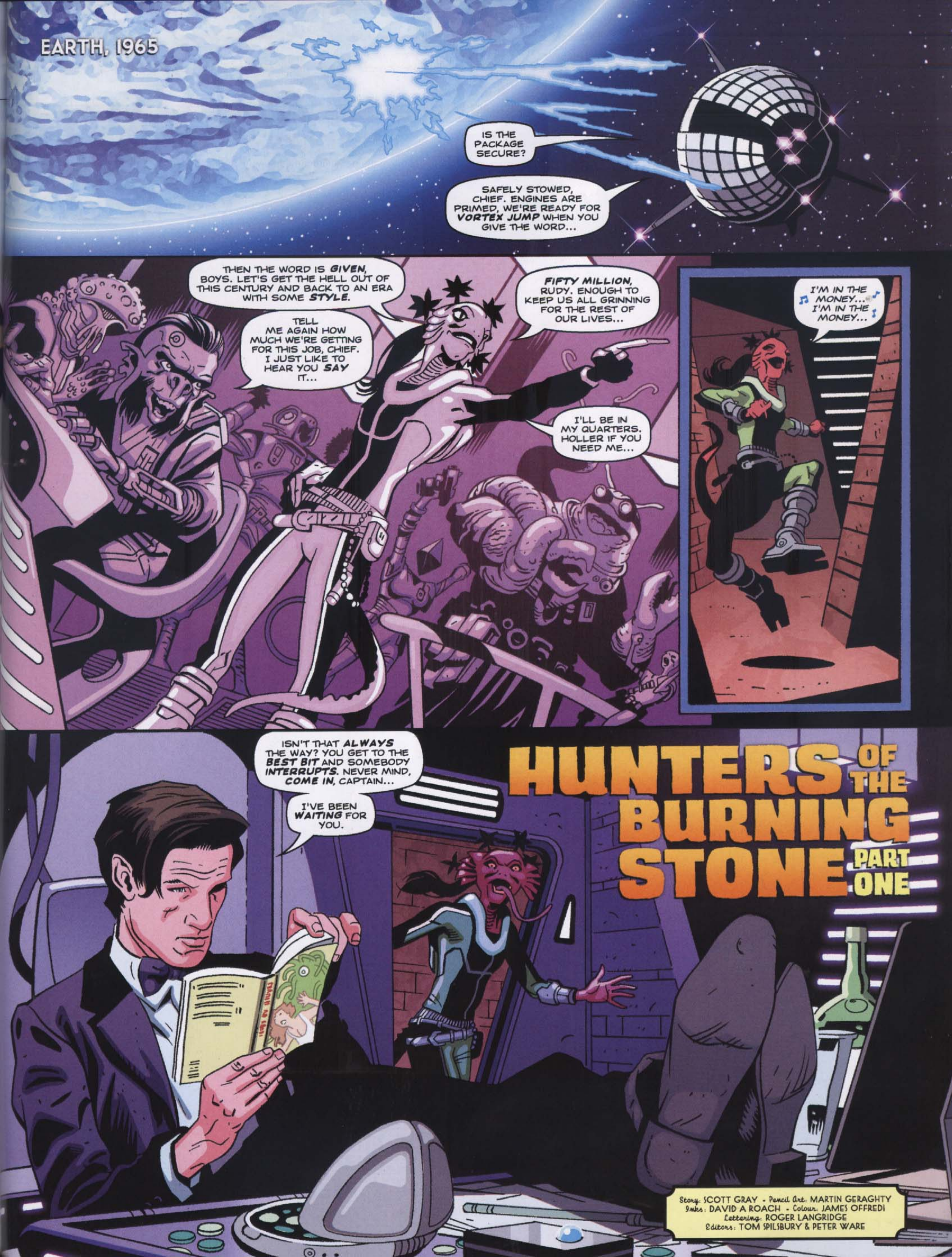
Then it's *The Lost Boy*, with more from the Slitheen and, much to the Team's delight, K9. Michael's also amused by a guest appearance from former children's TV presenter Floella Benjamin. "You don't get her calibre on CBBC these days," he says, digging Chris playfully in the ribs.

"She's Baroness Benjamin of Beckenham now," says Will.

In a story full of twists and turns, Emma loves the revelation that Mr Smith is a baddy!

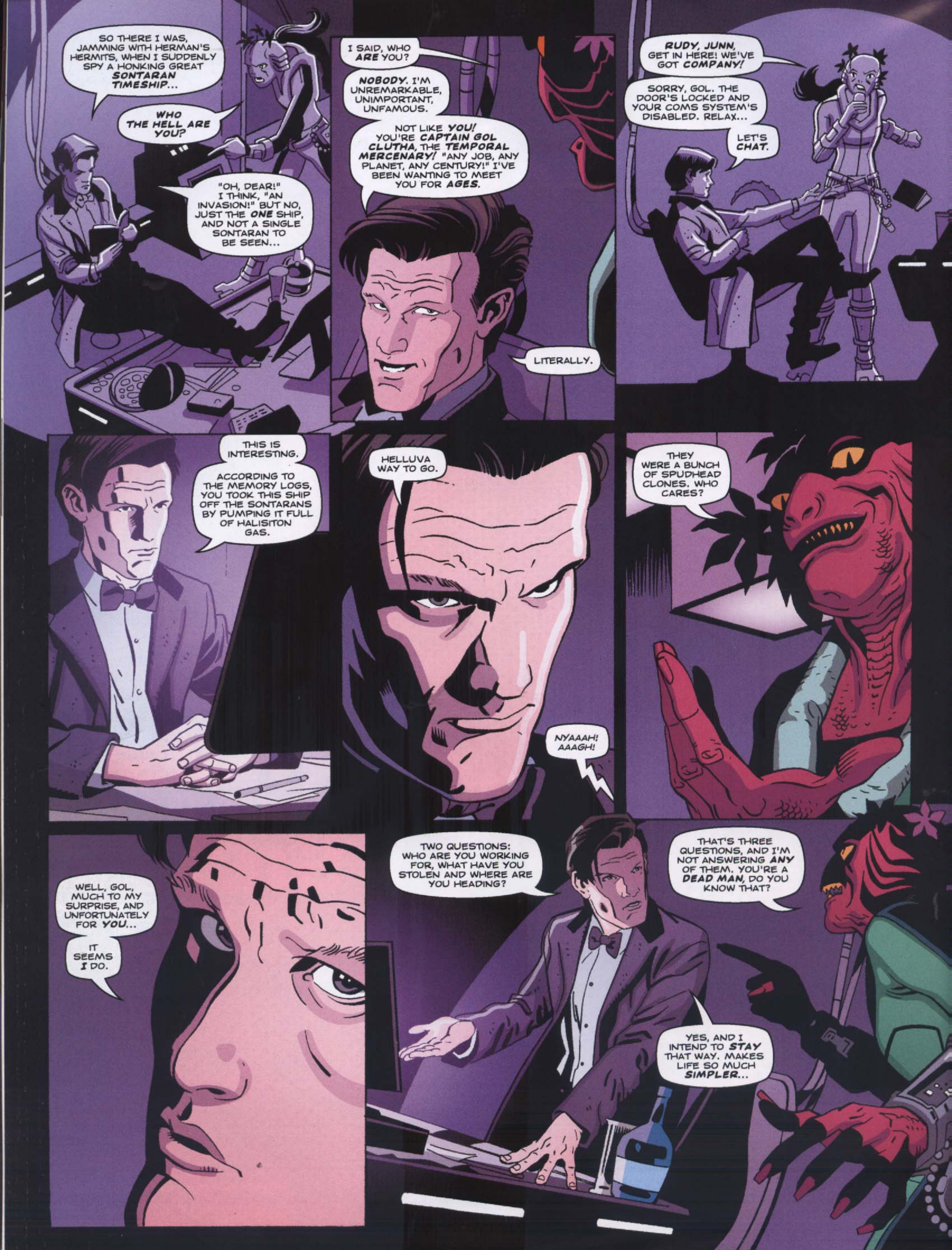
"It does all feel like *Doctor Who*," decides Chris.

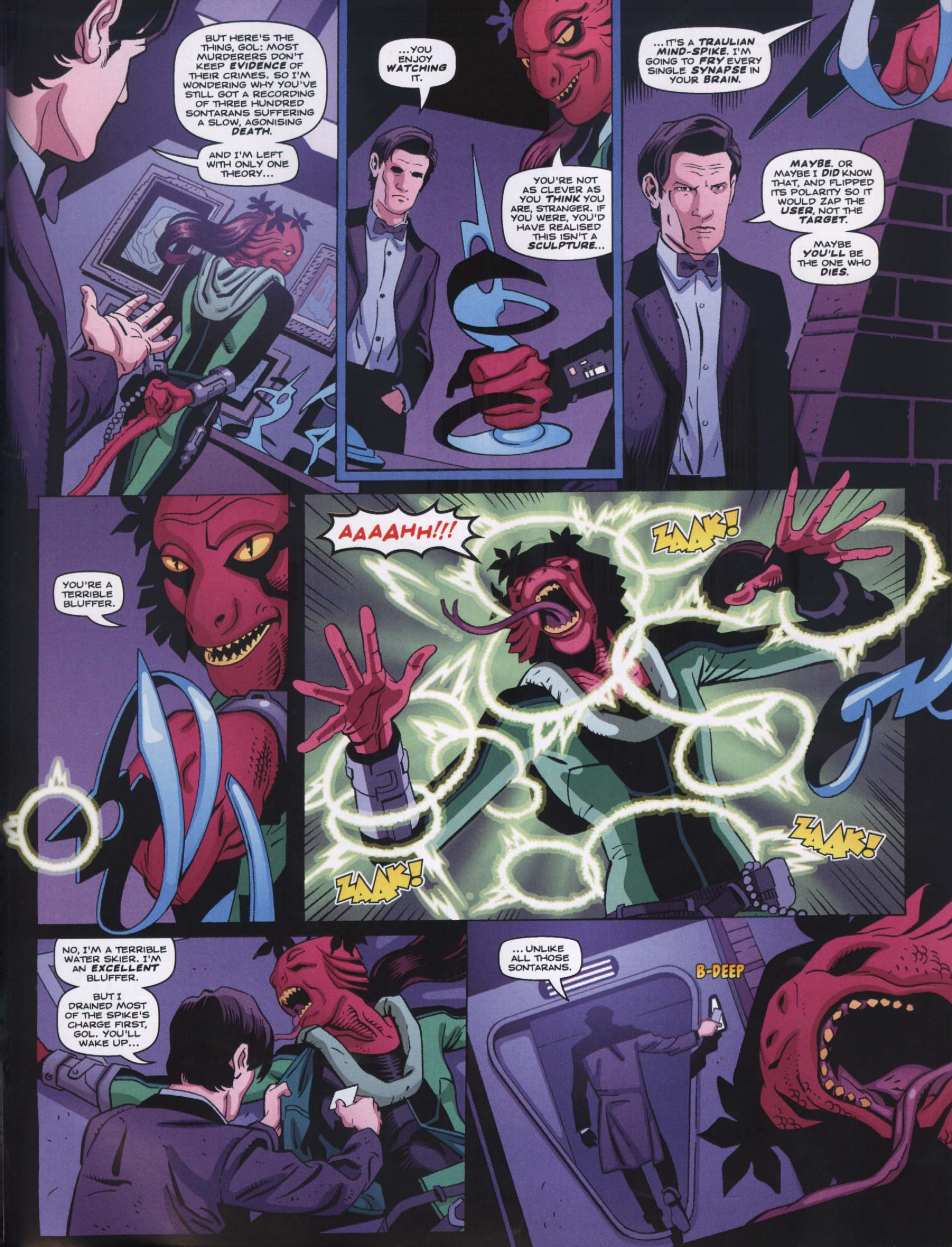
Michael agrees: "A fantastically fun first series."

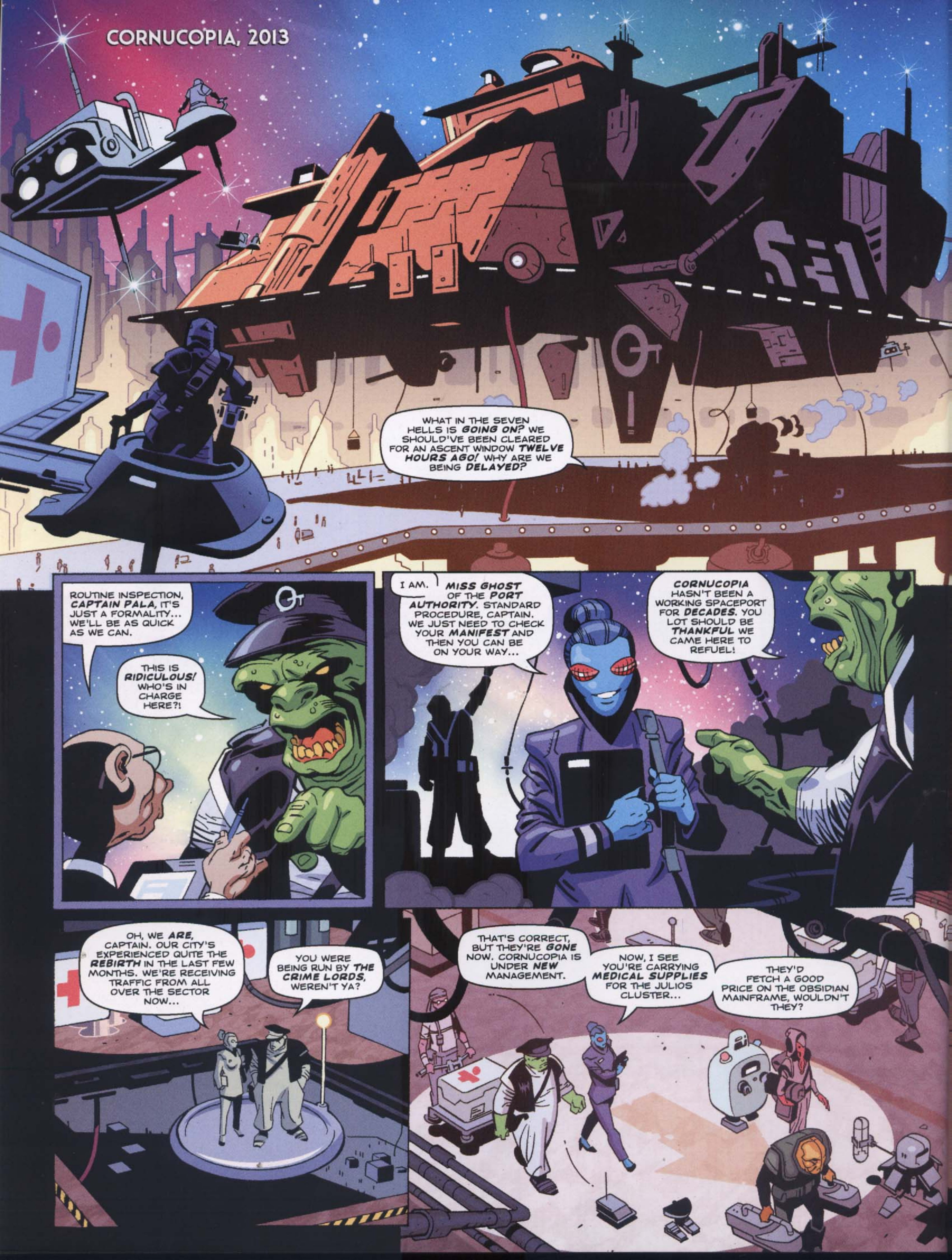

EARTH, 1965
IS THE PACKAGE SECURE?
SAFELY STOWED, CHIEF. ENGINES ARE PRIMED, WE'RE READY FOR *VORTEX JUMP* WHEN YOU GIVE THE WORD...
THEN THE WORD IS *GIVEN*, BOYS. LET'S GET THE HELL OUT OF THIS CENTURY AND BACK TO AN ERA WITH SOME *STYLE*.
TELL ME AGAIN HOW MUCH WE'RE GETTING FOR THIS JOB, CHIEF. I JUST LIKE TO HEAR YOU *SAY* IT...
FIFTY MILLION, RUDY. ENOUGH TO KEEP US ALL GRINNING FOR THE REST OF OUR LIVES...
I'LL BE IN MY QUARTERS. HOLLER IF YOU NEED ME...
♫ I'M IN THE MONEY... I'M IN THE MONEY... ♪
ISN'T THAT *ALWAYS* THE WAY? YOU GET TO THE *BEST BIT* AND SOMEBODY *INTERRUPTS*. NEVER MIND, *COME IN*, CAPTAIN...
I'VE BEEN *WAITING* FOR YOU.

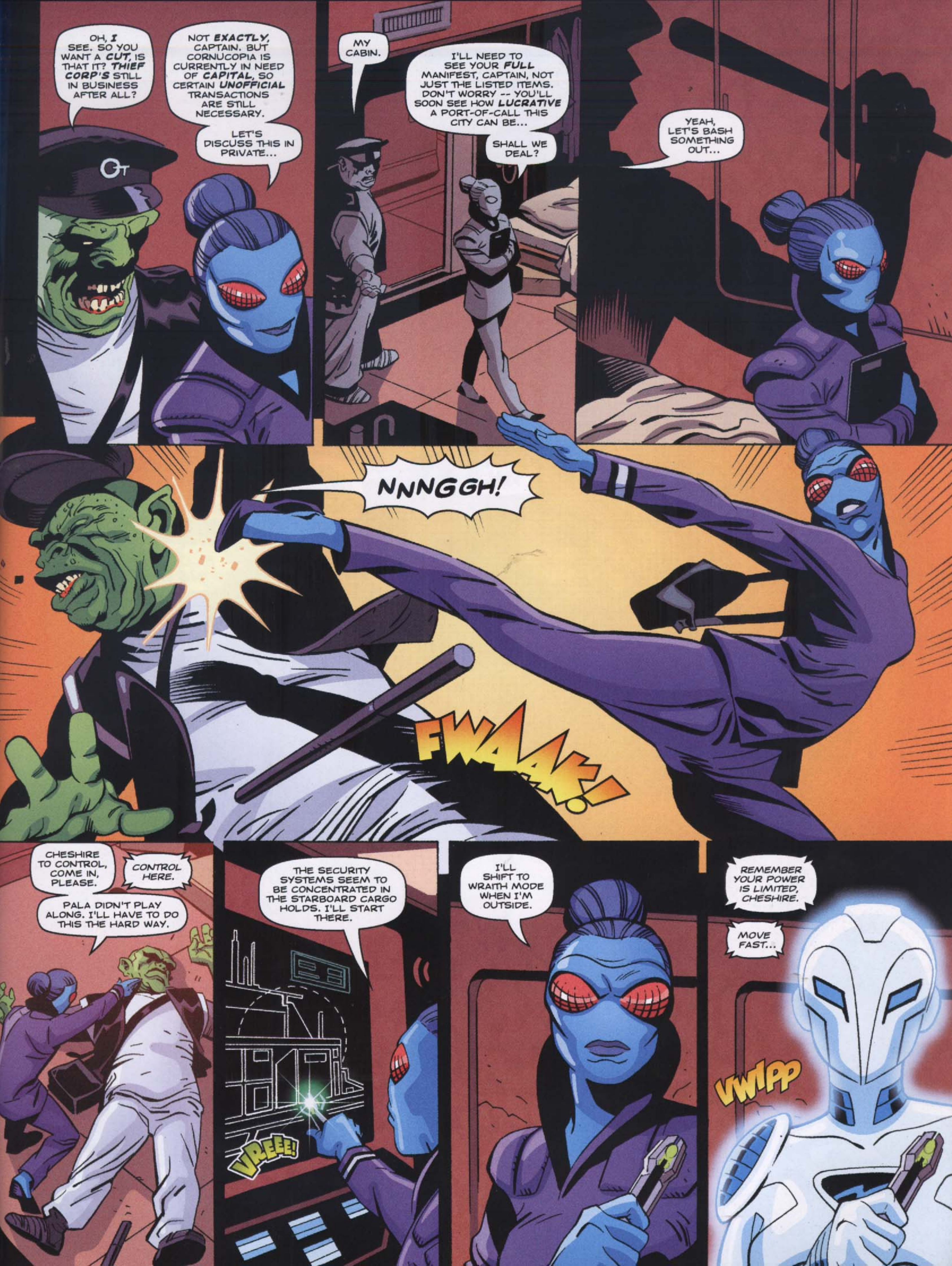
HUNTERS OF THE BURNING STONE PART ONE

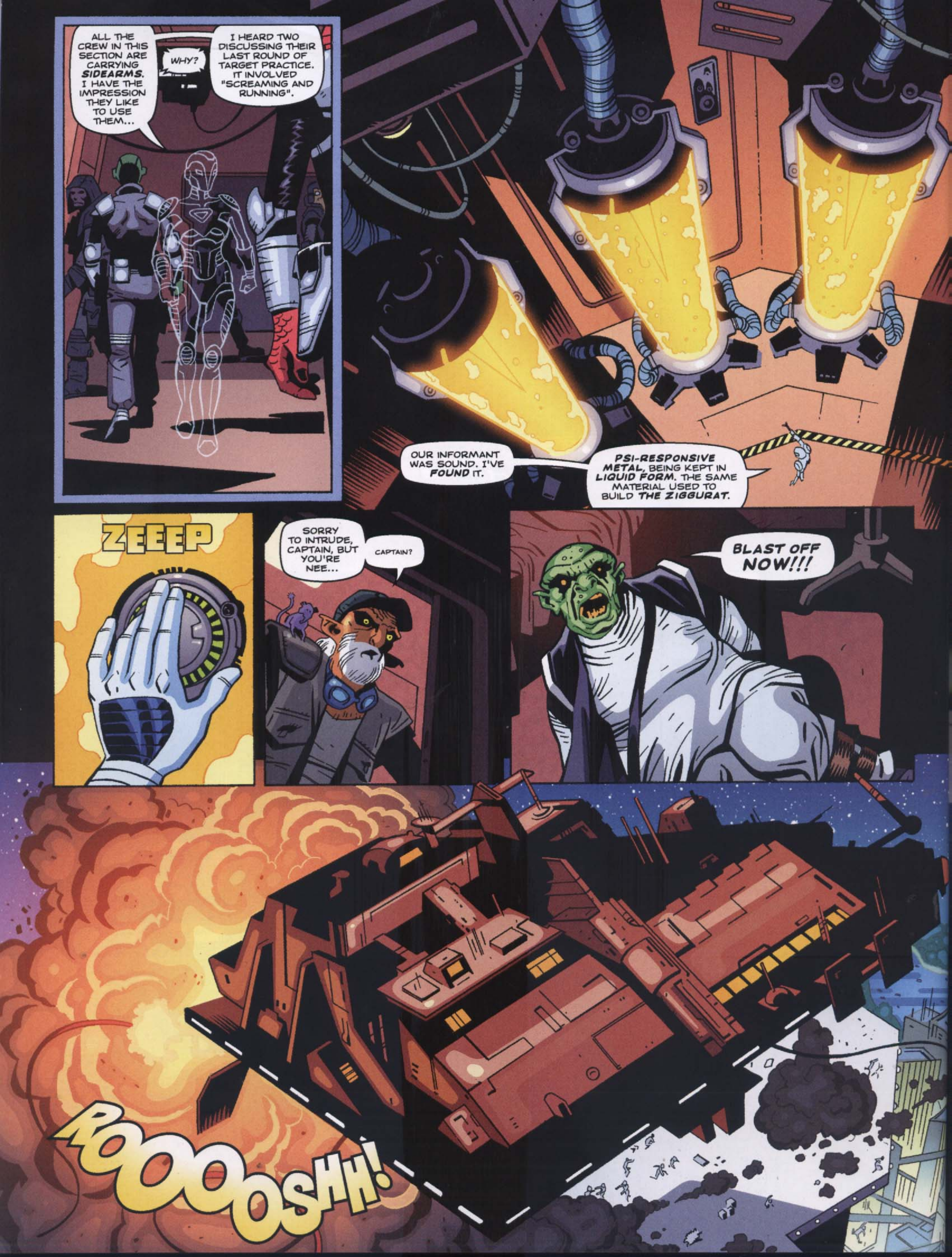
Story: SCOTT GRAY - Pencil Art: MARTIN GERAGHTY
Inks: DAVID A ROACH - Colour: JAMES OFFREDI
Lettering: ROGER LANGRIDGE
Editors: TOM SPILSBURY & PETER WARE

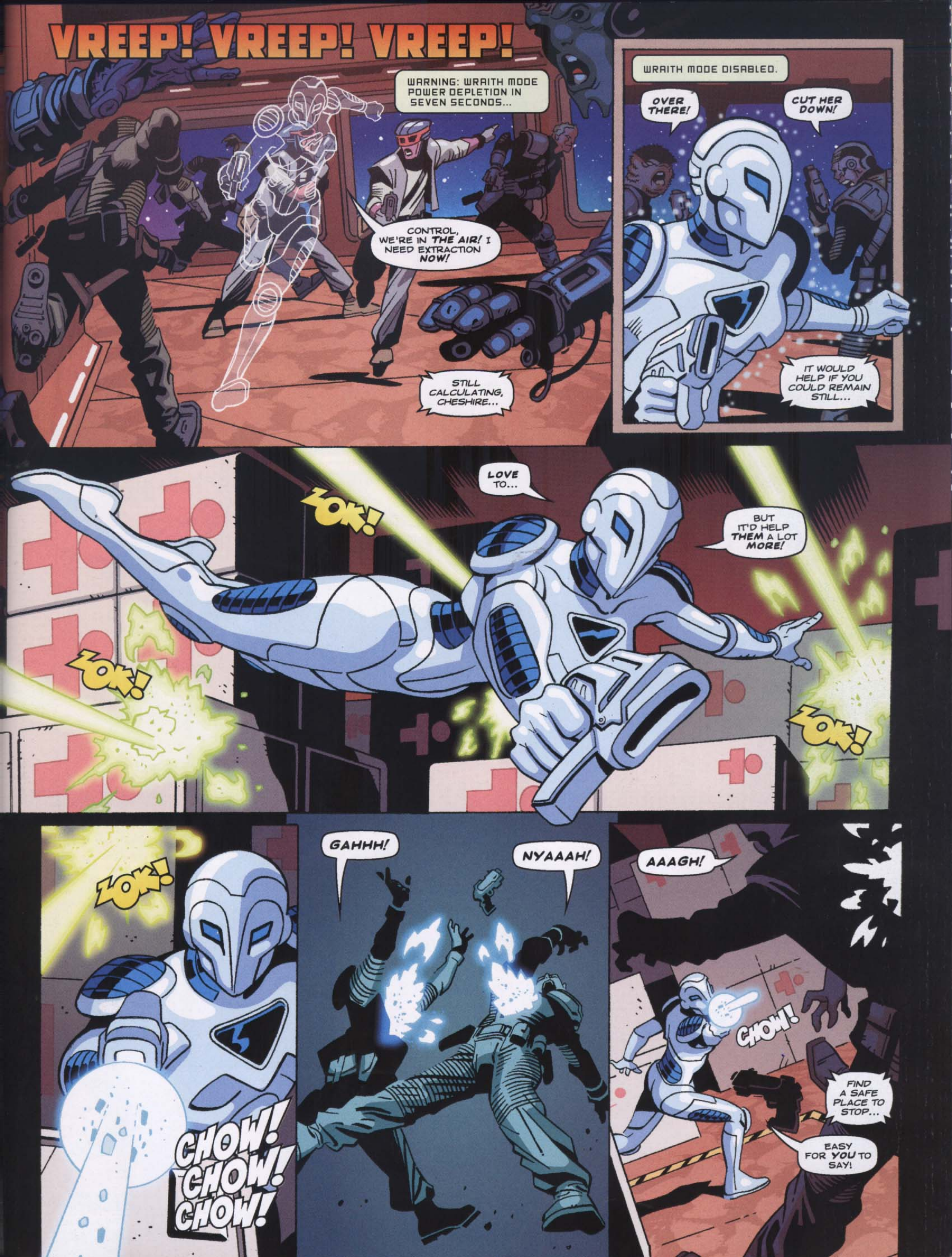

SO THERE I WAS, JAMMING WITH HERMAN'S HERMITS, WHEN I SUDDENLY SPY A HONKING GREAT SONTARAN TIMESHIP...
WHO THE HELL ARE YOU?
"OH, DEAR!" I THINK, "AN INVASION!" BUT NO, JUST THE ONE SHIP, AND NOT A SINGLE SONTARAN TO BE SEEN...
I SAID, WHO ARE YOU?
NOBODY. I'M UNREMARKABLE, UNIMPORTANT, UNFAMOUS.
NOT LIKE YOU! YOU'RE CAPTAIN GOL CLUTHA, THE TEMPORAL MERCENARY! "ANY JOB, ANY PLANET, ANY CENTURY!" I'VE BEEN WANTING TO MEET YOU FOR AGES.
LITERALLY.
RUDY, JUNN, GET IN HERE! WE'VE GOT COMPANY!
SORRY, GOL. THE DOOR'S LOCKED AND YOUR COMS SYSTEM'S DISABLED. RELAX...
LET'S CHAT.
THIS IS INTERESTING.
ACCORDING TO THE MEMORY LOGS, YOU TOOK THIS SHIP OFF THE SONTARANS BY PUMPING IT FULL OF HALISITON GAS.
HELLUVA WAY TO GO.
NYAAAH! AAAGH!
THEY WERE A BUNCH OF SPUDHEAD CLONES. WHO CARES?
WELL, GOL, MUCH TO MY SURPRISE, AND UNFORTUNATELY FOR YOU...
IT SEEMS I DO.
TWO QUESTIONS: WHO ARE YOU WORKING FOR, WHAT HAVE YOU STOLEN AND WHERE ARE YOU HEADING?
THAT'S THREE QUESTIONS, AND I'M NOT ANSWERING ANY OF THEM. YOU'RE A DEAD MAN, DO YOU KNOW THAT?
YES, AND I INTEND TO STAY THAT WAY. MAKES LIFE SO MUCH SIMPLER...

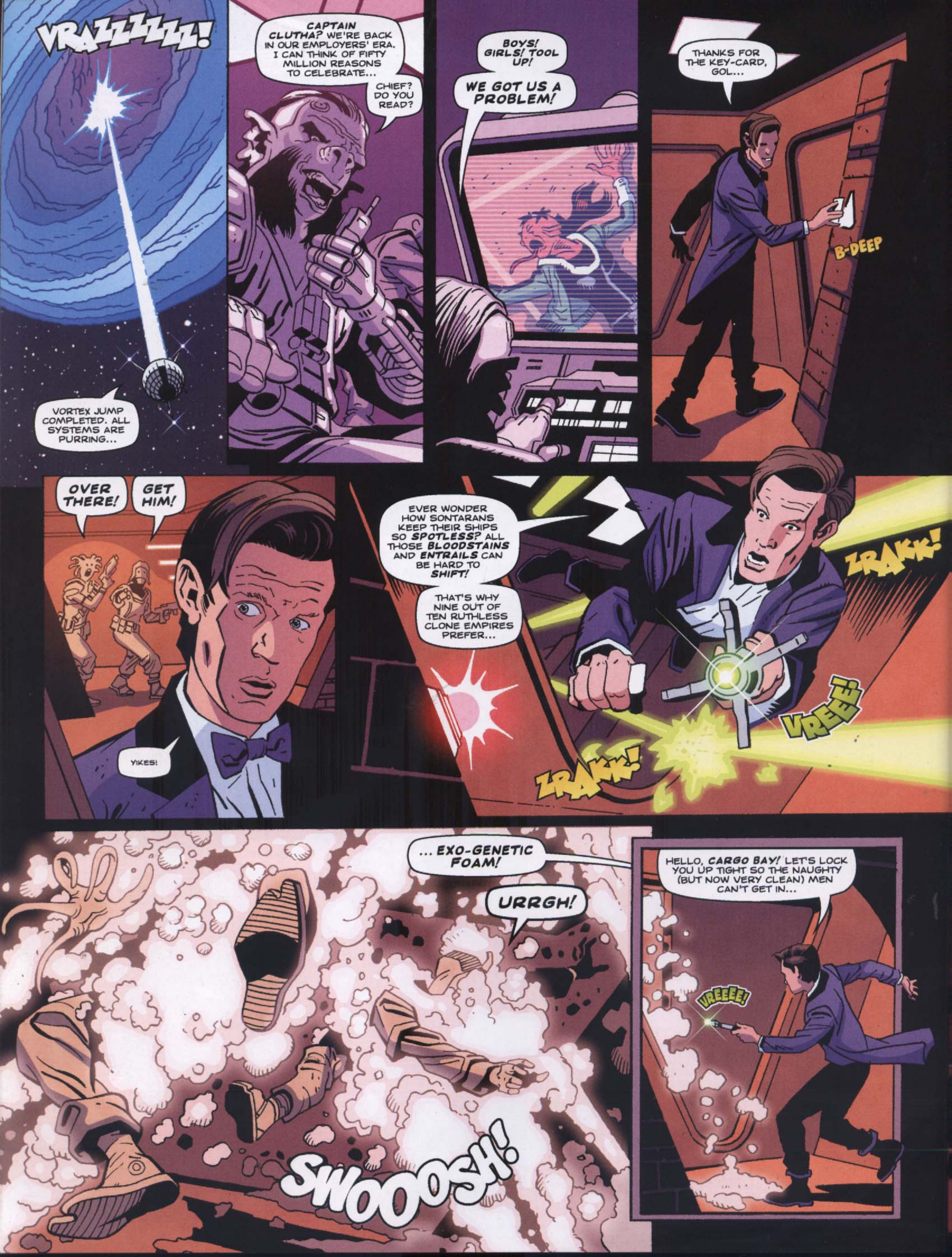

BUT HERE'S THE THING, GOL: MOST MURDERERS DON'T KEEP **EVIDENCE** OF THEIR CRIMES. SO I'M WONDERING WHY YOU'VE STILL GOT A RECORDING OF THREE HUNDRED SONTARANS SUFFERING A SLOW, AGONISING **DEATH**.
AND I'M LEFT WITH ONLY ONE THEORY...
...YOU ENJOY **WATCHING** IT.
YOU'RE NOT AS CLEVER AS YOU **THINK** YOU ARE, STRANGER. IF YOU WERE, YOU'D HAVE REALISED THIS ISN'T A **SCULPTURE**...
...IT'S A **TRAULIAN MIND-SPIKE**. I'M GOING TO **FRY** EVERY SINGLE **SYNAPSE** IN YOUR **BRAIN**.
MAYBE. OR MAYBE I **DID** KNOW THAT, AND FLIPPED ITS POLARITY SO IT WOULD ZAP THE **USER**, NOT THE **TARGET**.
MAYBE **YOU'LL** BE THE ONE WHO **DIES**.
YOU'RE A TERRIBLE BLUFFER.
AAAAHH!!!
ZAAK!
ZAAK!
ZAAK!
NO, I'M A TERRIBLE WATER SKIER. I'M AN **EXCELLENT** BLUFFER.
BUT I DRAINED MOST OF THE SPIKE'S CHARGE FIRST, GOL. YOU'LL WAKE UP...
...UNLIKE ALL THOSE SONTARANS.
B-DEEP

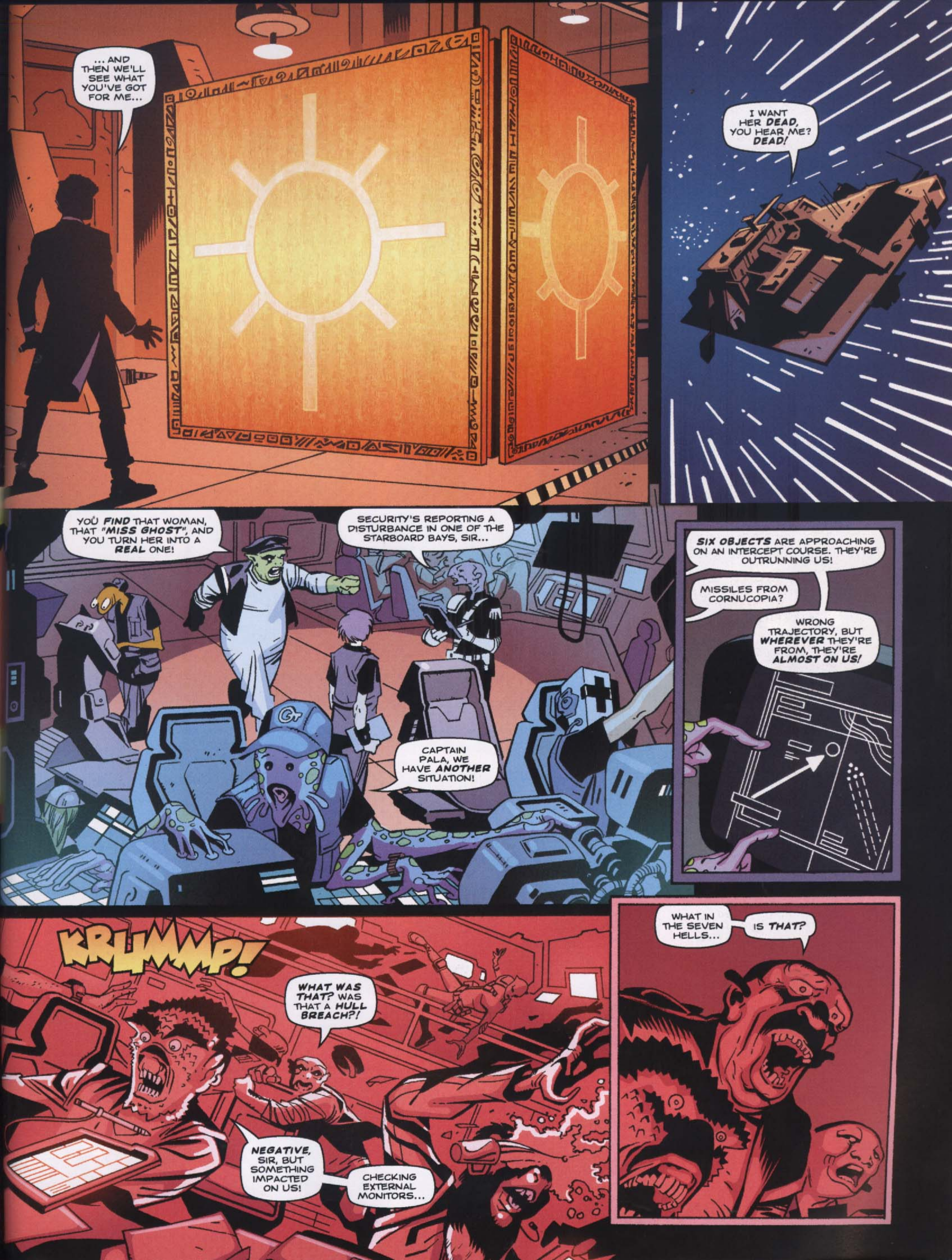

CORNUCOPIA, 2013
WHAT IN THE SEVEN HELLS IS *GOING ON?* WE SHOULD'VE BEEN CLEARED FOR AN ASCENT WINDOW *TWELVE HOURS AGO!* WHY ARE WE BEING *DELAYED?*
ROUTINE INSPECTION, *CAPTAIN PALA*, IT'S JUST A FORMALITY... WE'LL BE AS QUICK AS WE CAN.
THIS IS *RIDICULOUS!* WHO'S IN CHARGE HERE?!
I AM.
MISS GHOST OF THE *PORT AUTHORITY*. STANDARD PROCEDURE, CAPTAIN. WE JUST NEED TO CHECK YOUR *MANIFEST* AND THEN YOU CAN BE ON YOUR WAY...
CORNUCOPIA HASN'T BEEN A WORKING SPACEPORT FOR *DECADES*. YOU LOT SHOULD BE *THANKFUL* WE CAME HERE TO REFUEL!
OH, WE *ARE*, CAPTAIN. OUR CITY'S EXPERIENCED QUITE THE *REBIRTH* IN THE LAST FEW MONTHS. WE'RE RECEIVING TRAFFIC FROM ALL OVER THE SECTOR NOW...
YOU WERE BEING RUN BY *THE CRIME LORDS*, WEREN'T YA?
THAT'S CORRECT, BUT THEY'RE *GONE* NOW. CORNUCOPIA IS UNDER *NEW* MANAGEMENT.
NOW, I SEE YOU'RE CARRYING *MEDICAL SUPPLIES* FOR THE JULIOS CLUSTER...
THEY'D FETCH A GOOD PRICE ON THE OBSIDIAN MAINFRAME, WOULDN'T THEY?

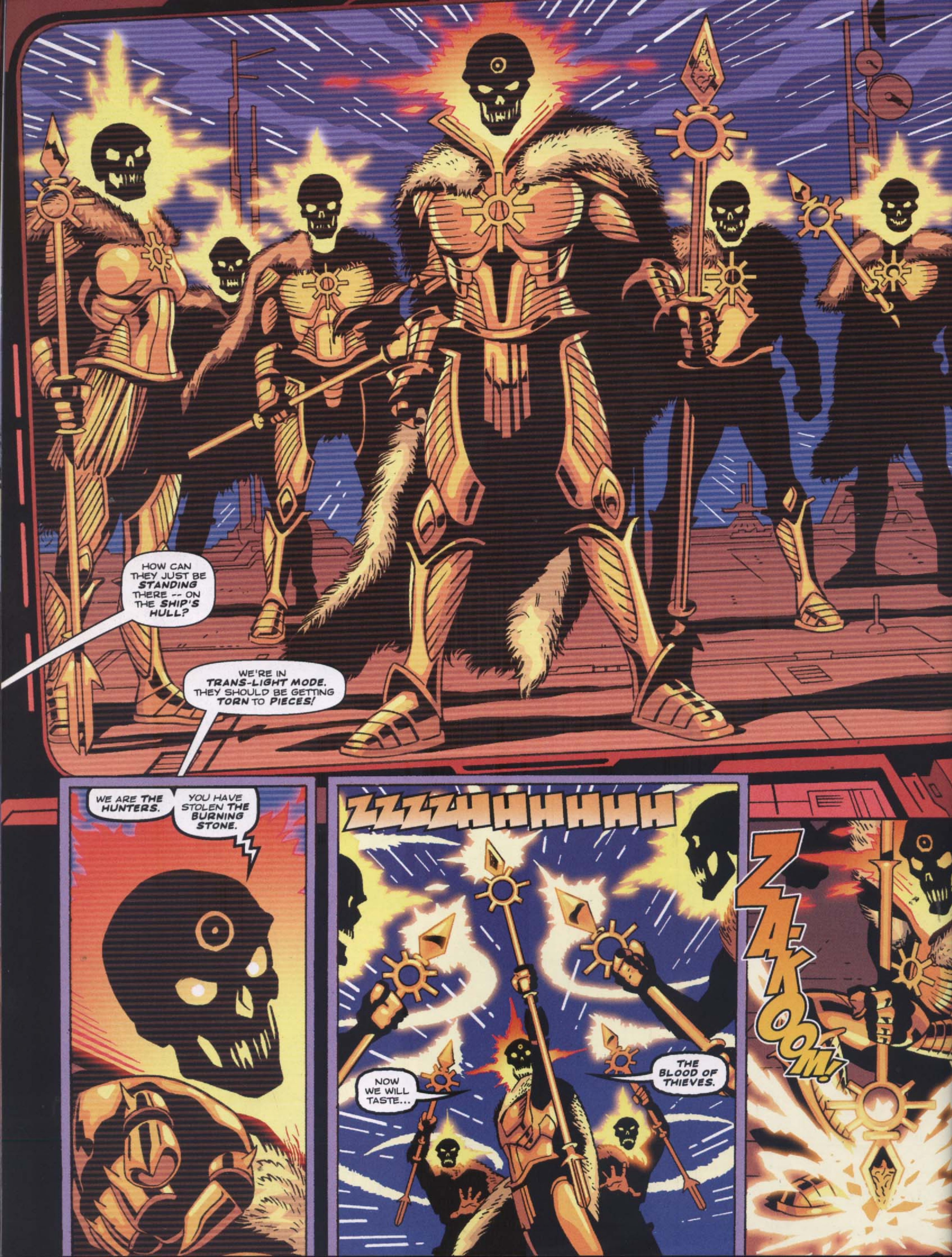

OH, I SEE. SO YOU WANT A CUT, IS THAT IT? THIEF CORP'S STILL IN BUSINESS AFTER ALL?
NOT EXACTLY, CAPTAIN. BUT CORNUCOPIA IS CURRENTLY IN NEED OF CAPITAL, SO CERTAIN UNOFFICIAL TRANSACTIONS ARE STILL NECESSARY.
LET'S DISCUSS THIS IN PRIVATE...
MY CABIN.
I'LL NEED TO SEE YOUR FULL MANIFEST, CAPTAIN, NOT JUST THE LISTED ITEMS. DON'T WORRY -- YOU'LL SOON SEE HOW LUCRATIVE A PORT-OF-CALL THIS CITY CAN BE...
SHALL WE DEAL?
YEAH, LET'S BASH SOMETHING OUT...
NNNGGH!
FWAAK!
CHESHIRE TO CONTROL, COME IN, PLEASE.
CONTROL HERE.
PALA DIDN'T PLAY ALONG. I'LL HAVE TO DO THIS THE HARD WAY.
THE SECURITY SYSTEMS SEEM TO BE CONCENTRATED IN THE STARBOARD CARGO HOLDS. I'LL START THERE.
VREEE!
I'LL SHIFT TO WRAITH MODE WHEN I'M OUTSIDE.
REMEMBER YOUR POWER IS LIMITED, CHESHIRE.
MOVE FAST...
VWIPP

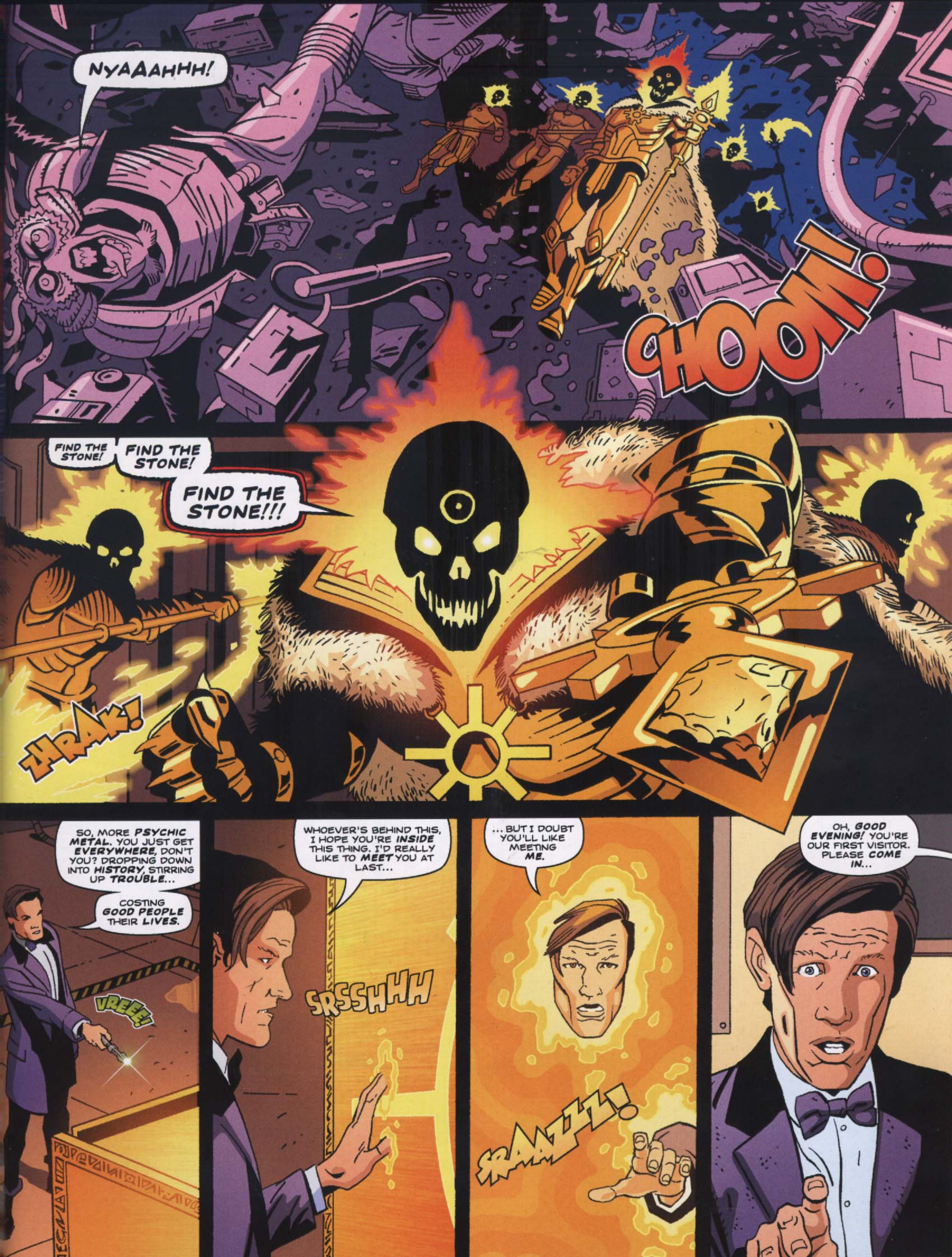

ALL THE CREW IN THIS SECTION ARE CARRYING **SIDEARMS**. I HAVE THE IMPRESSION THEY LIKE TO USE THEM...
WHY?
I HEARD TWO DISCUSSING THEIR LAST ROUND OF TARGET PRACTICE. IT INVOLVED "SCREAMING AND RUNNING".
OUR INFORMANT WAS SOUND. I'VE **FOUND** IT.
PSI-RESPONSIVE METAL, BEING KEPT IN **LIQUID FORM**. THE SAME MATERIAL USED TO BUILD **THE ZIGGURAT**.
ZEEEP
SORRY TO INTRUDE, CAPTAIN, BUT YOU'RE NEE...
CAPTAIN?
BLAST OFF NOW!!!
ROOOOSHH!

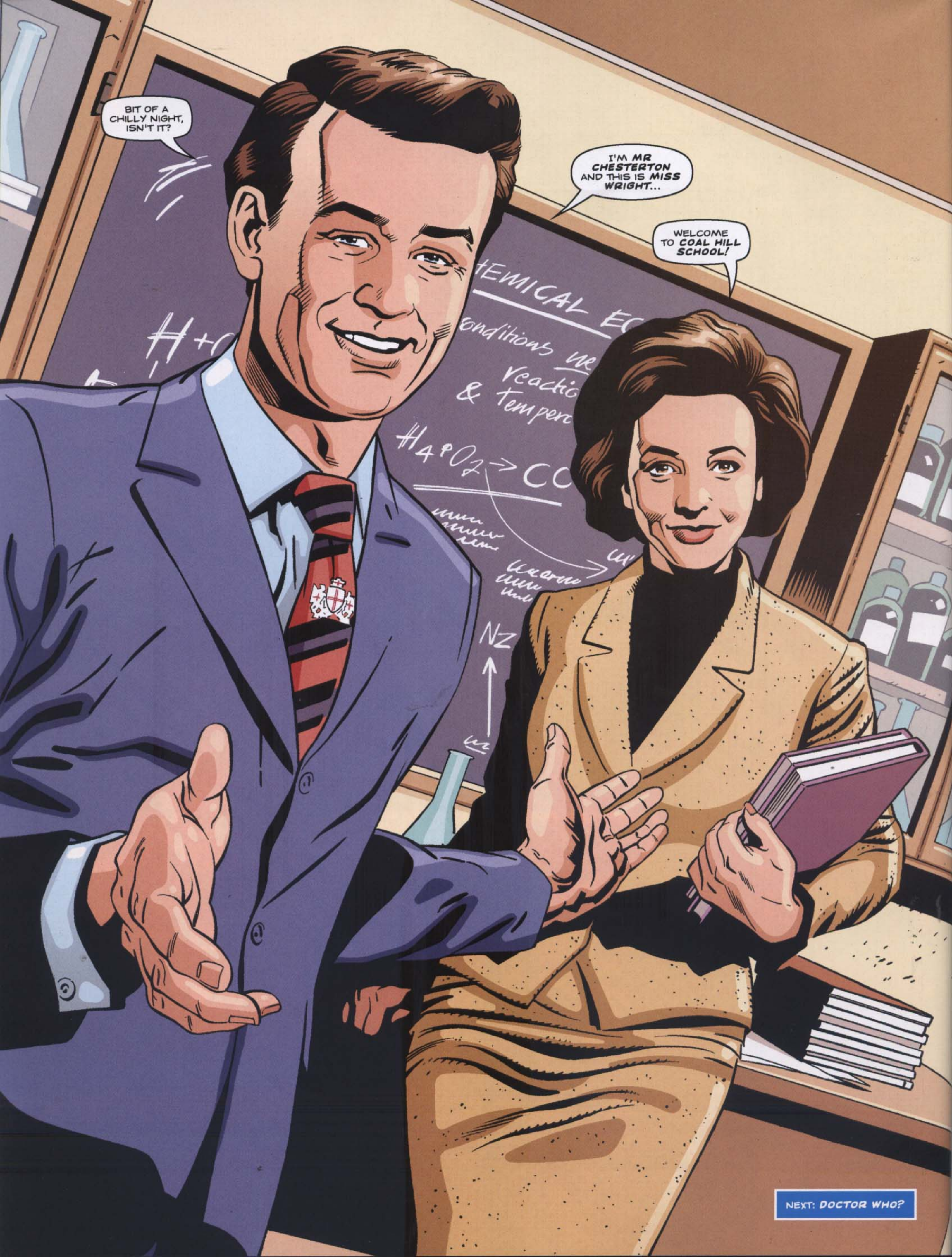

VREEP! VREEP! VREEP!
WARNING: WRAITH MODE POWER DEPLETION IN SEVEN SECONDS...
CONTROL, WE'RE IN THE AIR! I NEED EXTRACTION NOW!
STILL CALCULATING, CHESHIRE...
WRAITH MODE DISABLED.
OVER THERE!
CUT HER DOWN!
IT WOULD HELP IF YOU COULD REMAIN STILL...
LOVE TO...
BUT IT'D HELP THEM A LOT MORE!
ZOK!
ZOK!
ZOK!
ZOK!
CHOW! CHOW! CHOW!
GAHHH!
NYAAAH!
AAAGH!
CHOW!
FIND A SAFE PLACE TO STOP...
EASY FOR YOU TO SAY!


VRAZZZZZZZ!
VORTEX JUMP COMPLETED. ALL SYSTEMS ARE PURRING...
CAPTAIN *CLUTHA?* WE'RE BACK IN OUR EMPLOYERS' ERA. I CAN THINK OF FIFTY MILLION REASONS TO CELEBRATE...
CHIEF? DO YOU READ?
BOYS! GIRLS! TOOL UP!
WE GOT US A PROBLEM!
THANKS FOR THE KEY-CARD, GOL...
B-DEEP
OVER THERE!
GET HIM!
YIKES!
EVER WONDER HOW SONTARANS KEEP THEIR SHIPS SO ***SPOTLESS?*** ALL THOSE ***BLOODSTAINS*** AND ***ENTRAILS*** CAN BE HARD TO ***SHIFT!***
THAT'S WHY NINE OUT OF TEN RUTHLESS CLONE EMPIRES PREFER...
ZRAKK!
VREEE!
ZRAKK!
... EXO-GENETIC FOAM!
URRGH!
SWOOOSH!
HELLO, ***CARGO BAY!*** LET'S LOCK YOU UP TIGHT SO THE NAUGHTY (BUT NOW VERY CLEAN) MEN CAN'T GET IN...
VREEEE!


... AND THEN WE'LL SEE WHAT YOU'VE GOT FOR ME...
I WANT HER *DEAD*, YOU HEAR ME? *DEAD!*
YOU *FIND* THAT WOMAN, THAT *"MISS GHOST"*, AND YOU TURN HER INTO A *REAL* ONE!
SECURITY'S REPORTING A DISTURBANCE IN ONE OF THE STARBOARD BAYS, SIR...
CAPTAIN PALA, WE HAVE *ANOTHER* SITUATION!
SIX OBJECTS ARE APPROACHING ON AN INTERCEPT COURSE. THEY'RE OUTRUNNING US!
MISSILES FROM CORNUCOPIA?
WRONG TRAJECTORY, BUT *WHEREVER* THEY'RE FROM, THEY'RE *ALMOST ON US!*
KRUMMP!
WHAT WAS THAT? WAS THAT A *HULL BREACH?!*
NEGATIVE, SIR, BUT SOMETHING IMPACTED ON US!
CHECKING EXTERNAL MONITORS...
WHAT IN THE SEVEN HELLS...
IS *THAT?*


HOW CAN THEY JUST BE STANDING THERE -- ON THE SHIP'S HULL?
WE'RE IN TRANS-LIGHT MODE. THEY SHOULD BE GETTING TORN TO PIECES!
WE ARE THE HUNTERS.
YOU HAVE STOLEN THE BURNING STONE.
ZZZZHHHHHHHH
NOW WE WILL TASTE...
THE BLOOD OF THIEVES.
ZAKOOM!


NYAAAHHH!
CHOOM!
FIND THE STONE!
FIND THE STONE!
FIND THE STONE!!!
ZHRAK!
SO, MORE *PSYCHIC METAL*. YOU JUST GET *EVERYWHERE*, DON'T YOU? DROPPING DOWN INTO *HISTORY*, STIRRING UP *TROUBLE*...
COSTING *GOOD PEOPLE* THEIR *LIVES*.
VREEE!
WHOEVER'S BEHIND THIS, I HOPE YOU'RE *INSIDE* THIS THING. I'D REALLY LIKE TO *MEET* YOU AT LAST...
SRSSHHH
... BUT I DOUBT YOU'LL LIKE MEETING *ME*.
SRAAZZZ!
OH, *GOOD EVENING!* YOU'RE OUR FIRST VISITOR. PLEASE *COME IN*...


BIT OF A CHILLY NIGHT, ISN'T IT?
I'M MR CHESTERTON AND THIS IS MISS WRIGHT...
WELCOME TO COAL HILL SCHOOL!
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THE FACT OF FICTION

THE LEISURE HIVE

A whole new look, for a new era of *Doctor Who*! Sound familiar? **DWM** overrides the Randomiser and heads back in time 33 years to Argolis...

FEATURE BY **ALAN BARNES**

"Arrest the scarf!" the Doctor tells his prosecutors in *The Leisure Hive*, which is a neat enough summary of its newly-installed production team's mission – to rein in the colourful but excessive amount of yarn that had been tripping up *Doctor Who* for years. 'Style over substance' sniff *The Leisure Hive*'s detractors, who see in it a joyless, low-fat version of Season 17 – a dismembered tachyon image of the original, perhaps.

Imagine, though, that they really had settled for simply disco-fying the music and throwing in a few whizzo computerised graphics, but let its Mafia lizard monsters saunter around in shades, muttering: 'Nice leisure planet you got here, Miss Mena. Be a shame if somebody *broke* it...' Why, it'd look exactly like BBC2's near-simultaneous version of *The Hitch-hiker's Guide to the Galaxy*. Which was, and is, great – but that's Douglas Adams' own, personal universe, not *Doctor Who*'s.

No – the shame about *The Leisure Hive*, surely, is that the style given it by once-only director Lovett Bickford wasn't carried through. Sets that show ceilings, low hand-held cameras, tracks through walls, pulling focus for depth-of-field – none of these were new tricks, particularly, just things that more practical studio directors, ticking off three-camera set-ups (one left, one right, one wide) 'til the lights went out at ten o'clock simply didn't bother with. Carpeted by his superiors for allowing the production to fall so far behind schedule, it'd be years before producer John Nathan-Turner again allowed a director such latitude. The irony is, if he'd tried instead to smooth the trail blazed by Bickford – to learn better how to do it Bickford's way, rather than retreat to the Director's Course playbook – the next decade's worth of *Doctor Who* might have ended up looking rather more modern now... and not half so 1980s.

PART ONE

FIRST BROADCAST: 30 AUGUST 1980

Brighton beach, out of season: while Doctor Who (Tom Baker) dozes in a deckchair...

■ Brighton area resident John Nathan-Turner, *Doctor Who*'s new producer, requested writer David Fisher append this beach-set prologue to his first draft script – quite a smart addition, given that the Doctor and Romana are about to swap one run-down holiday destination that's seen better days for another! Because although the more modern, 1890s-built Palace Pier, from where director Lovett Bickford's camera begins its long east-west track across the seafront, was still a major attraction, the 1860s-built West Pier, at the distant end of the shot, had been closed for five years at the time of *The Leisure Hive*'s filming, scuppered by high maintenance costs (it's since largely collapsed, following two major fires).

■ A jet-lagged Tom Baker wasn't fit to take part in filming on the first of the two-day shoot – and so the Doctor seen dozing in a deckchair in the opening shot was actually an empty costume, stuffed with cushions!

■ Here, BBC Radiophonic Workshop musician Peter Howell, also responsible for the new, vocoder-led arrangement of the programme's opening theme, quotes the Edwardian music hall number *I Do Like to Be Beside the Seaside* (1907) – sung by the Third Doctor in *Death to the Daleks* (1974)!

The Argolin Hive.

■ The TARDIS prop was a new, more easily transported fibreglass construction, replacing the wood-built effort first seen in *The Masque of Mandragora* (1976); it would continue to be used throughout the 1980s.

... K9 (John Leeson) gives Romana (Lalla Ward) a list of alternative recreational facilities in Earth's galaxy...

■ Although the radio-controlled K9 prop had been significantly souped up since the previous season, its new caterpillar tracks couldn't cope with the shingle on the day – and the Visual Effects crew resorted to pulling a dummy K9 on a string instead. Having taken no part in the previous year's run, voice artist John Leeson returned to play K9 – but, as suggested by its only very brief appearance in *The Leisure Hive*, the new production team wasn't a fan of the dog, whose days were numbered...

■ The Brighton location suggested Romana's grown-up version of a little boy's sailor suit – another Edwardian flourish.

... but, thrown a beach ball, shorts out in the surf. With the Doctor having again missed the opening of the Brighton Pavilion, despite bypassing the Randomiser...

■ By "the opening of the Brighton Pavilion", we presume the Doctor means the day in 1851

"You mentioned 'Foamasi'?"

that George IV's Royal Pavilion – a seaside residence and, er, 'love shack' rebuilt in the Oriental style by architect John Nash between 1815-22 on behalf of that gout-ridden *roué*, the then Prince Regent – was opened to the public after George's disapproving niece Queen Victoria sold it to the town.

■ In which case, the previous occasion that the Doctor attempted to visit the Pavilion's opening probably *wasn't* just before *Horror of Fang Rock* (1977) – in which the Doctor had indeed attempted to bring companion Leela, wearing period dress, to Brighton, but had said that the electric-powered, post-1861 era that the TARDIS landed in was the "right time."

■ The Randomiser had been introduced in *The Armageddon Factor* (1979) as a means to evade the vengeful Black Guardian.

■ Instructed to 'refine' the Doctor's outfit, costume designer June Hudson elected to dress him in shades of 'dignified' and 'regal' burgundy – but a pair of question marks on his collar were added at Nathan-Turner's insistence, for what latterday jargon would call 'branding purposes'. Each successive 1980s Doctor would sport a similar motif...

... Romana suggests they instead visit the Leisure Hive on Argolis, built following a devastating interplanetary war against the reptilian Foamasi in the Earth year 2250.

■ The pull back from Brighton beach was filmed from the roof of the Queen's Hotel, where the *Doctor Who* unit stayed overnight – and whose white-clad frontage could be seen behind an earlier shot of Romana. This then receded further into a portion of the programme's new, Sid Sutton-designed 'starfield' ►

ESSENTIAL INFO

■ *Doctor Who*'s 1980s began, confusingly enough, in the late summer of 1979, when producer Graham Williams resigned his post – and nominated John Nathan-Turner, production unit manager throughout the programme's previous three seasons, as his successor. Past producer Barry Letts was soon appointed to the advisory role of executive producer – and Lovett Bickford, who'd not only recently directed a Letts-produced adaptation of HG Wells' *The History of Mr Polly* (1980), but also worked with Nathan-Turner on episodes of rural drama *All Creatures Great and Small* (1978-90), was hired to give the first serial of the 1980-1 season visual 'pizzazz'.

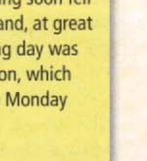
■ Script editor Douglas Adams had also moved on, leaving only a very few scripts in development. David Fisher, who'd written three adventures in the last two years, pitched to the new producers – but was asked instead to develop "an idea they had for these lizard-like creatures who were the Mafia..."

■ Working to a "basic plot" sketched out by Nathan-Turner, including "most of the characters and their names," Fisher delivered a set of scripts titled *Avalon* early in January 1980 – by which time former actor Christopher H Bidmead, on the recommendation of *Shoestring* producer Robert Banks Stewart, had become the series' script editor. Encouraged by Letts, Bidmead sought to give the stories a greater grounding in scientific fact.

■ Determined to modernise *Doctor Who*, Nathan-Turner commissioned a new title sequence for the 1980-81 season, and – invoking the modish electronica of the Frenchman Jean Michel Jarre – hired members of the BBC Radiophonic Workshop to provide not only the incidental music, but a new theme arrangement too.

■ Following a two-day location shoot on the seafront at Brighton over Thursday 20 and Friday 21 March, the first of two three-day studio recording sessions for the story, now titled *The Leisure Hive,* was mounted at BBC Television Centre between Wednesday 2 and Friday 4 April. But, partly due to the technical complexity of Bickford's plans, recording soon fell wildly behind schedule – and, at great expense, an extra recording day was added to the second session, which now ran from Friday 18 to Monday 21 April.

■ Come the autumn, Nathan-Turner's new dawn was eclipsed by the ITV companies' decision to network the slick, Hollywood-made pleasures of *Buck Rogers in the 25th Century* (1979-81) in direct opposition – and the first episode of *The Leisure Hive* was seen by 4.5 million fewer viewers than had watched Part Four of *The Horns of Nimon* (1980), the last new episode to air.



■ At least *The Leisure Hive* managed to outrank *Horns* in **DWM**'s *Mighty 200* poll of 2009 – coming in 40 places higher, at number 149!

titles, running in reverse – a picture-in-picture inset only made possible by the BBC's newly acquired digital processing gizmo, the Quantel 5001, as developed by the Newbury-based Quantel company (from 'Quantised Television'). Bickford was keen to exploit the possibilities of this new-fangled digital technology further...

In the Hive's Great Hall, Guide Vargos (Martin Fisk) is warning visitors about the deadly atmosphere outside when a Tannoy Voice (Harriet Reynolds) summons him to the Boardroom...

- First registered as a trademark on 10 March 1932, the name 'Tannoy' is the property of the Scottish company Tannoy Ltd – and will remain so in the year 2290, evidently! But it's oddly apt that Tannoy has (apparently) supplied the Hive's PA – since Tannoy became a household name after its systems were installed at Butlin's holiday camps in the 1950s. (In fact, Nathan-Turner had envisaged the Hive as being 'more like a futuristic Butlin's... than it ended up'.)
- With the cloistered monks of Shangri-La, from the two film adaptations of James Hilton's *Lost Horizon* (1937/73), in mind, June Hudson put the Argolins in 'opulent' yellow polyester robes.
- Although stage directions described the Argolins as possessing 'a kind of afro [sic] hair style', make-up designer Dorka Nieradzik (perhaps thankfully) instead leaped on the idea of their 'seed pods', and gave them plant-like hairdos – an effect underlined by a slight green tinge to the aliens' skin.

... where, via telecommunicator, Earth agent Brock (John Collin) tells the assembled Argolins that, since Hive bookings are down, Argolis is headed for bankruptcy: "Argolis is out of date..."

- In Fisher's novelisation, top accountant 'Augustus' Brock, 'Terran business adviser to Argolin Leisure Enterprises Inc', is speaking from his office in 'New Delphi'. Brock demonstrates the height of the fiscal cliff that Argolis teeters on by pointing out how: 'Shielding the Hive from radiation alone eats up 61.5% of your income, even when you're booked solid...' (Maintenance costs, as we've seen, had also doomed Brighton's West Pier!)
- John Collin (1931-87) had played series regular DS Haggar in a Bickford-directed episode of police series *Z Cars: First Offender* (broadcast 16 August 1978).
- Fisher's script required an additional Argolin to feature here, but 'Dorant' was given no dialogue.

Despite 40 years' worth of experiments in the science of tachyonics, Brock turns down the Argolins' offer to join their Board... and declines their invitation to invest.

- As it transpires, this is the only time we see the real Brock – hence his otherwise inexplicable change of mind when next he appears (or appears to appear!).
- Meanwhile, over at the Old Delphi 'galactoport', two 'visi-journalists' see Mena, 'Consort of the Heresiarch of Argolis', enter the departure lounge accompanied by Hardin, author of the paper *Environmental Instability: the Problems of Tachyon Technology*... in a sequence unique to the Target telling.

With the Earth shuttle incoming, Chairman Morix (Laurence Payne) upbraids his son, young Pangol (David Haig), for his rudeness to Brock... who, offering his commiserations to the near-death Morix, introduces his taciturn lawyer, Klout (Ian Talbot).

- Fisher's novelisation gives Morix a bloody back-story as the commander of *The Rage of Theron*, "one of the great hyperspace war galleys" that initiated the Argolin/Foamasi war. Later, we learn that virtually the only Argolin survivors of the War were members of Morix's crew...
- The 'Mr Protheroe' originally offered the role of Pangol was probably former pop singer Brian Protheroe (1944-), whose biggest hit *Pinball* peaked at No 22 in August 1974.

Brock has decided to accept the Directorship, after all – and says that he's received an offer to buy the Argolins not just out of the Hive, but the whole of Argolis...

- ... for "30 trillion galactic credits," in Fisher's novelisation.

Pangol dismisses the idea... but is called away to the Great Hall to demonstrate the Tachyon Recreation Generator – which relays 'solid images' – to a group of Holidaymakers.

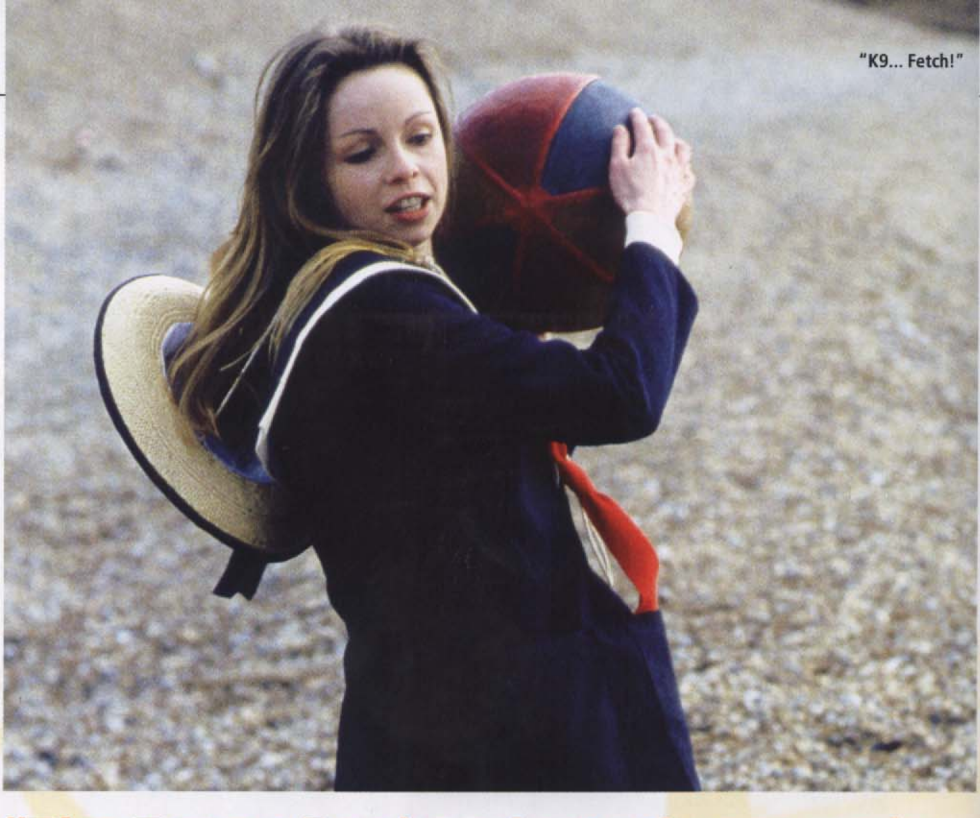
- As scripted, Morix's demand to know 'Who are these philanthropist investors?' was interrupted when the Tannoy invited 'Visitors with Particle Physics qualifications to any grade' to go to the Great Hall.
- Fisher imagined the non-gravity squash players (Graham Cole, Mitchell Horner) moving about the court by means of 'ion-drive back packs'.

The TARDIS materialises nearby...

- Traditionally, TARDIS materialisations could only be achieved by means of a static 'roll back and mix' effect – but now, the Quantel box enabled the Doctor's ship to appear in a moving shot for the first time. Making this work, however, was a major reason why the first studio sessions fell far behind schedule...

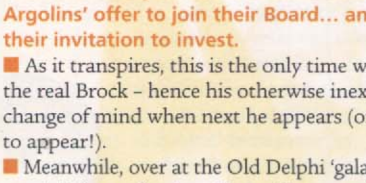
... and, unnoticed, the Doctor and Romana join the spectators as Pangol walks inside the generator to demonstrate its "more spectacular possibilities." They watch as, on the 'visidome' above, Pangol's head detaches itself from his body.

- The August 1980 edition of the *Doctor Who* Appreciation Society's newsletter *Celestial Toyroom* teased its readers with the possibility that Third

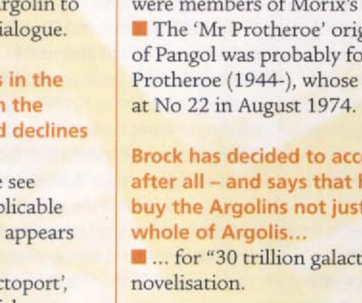


"K9... Fetch!"

> **"The Target Books adaptation reveals that Mena was the communication officer aboard Morix's galley..."**

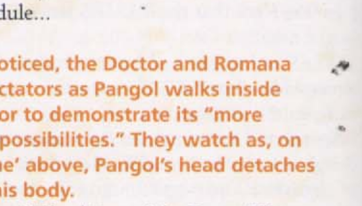


Spot the alien.



The ailing Morix.

The Doctor goes to pieces.



Mena has faith in Hardin.

Doctor Jon Pertwee might be disguised as one of the Holidaymaker extras (who wore costumes taken from stock). Needless to say, this was completely untrue!

Argolis' prospective buyers are the reptilian Foamasi – the one life form in the galaxy that could live on its irradiated surface, Morix tells Brock. Meanwhile, two silhouettes are cast on the outside of the Hive...

Beside the Generator, Pangol – the youngest of all the Argolins – explains how a tachyon field, travelling faster than light, can be made to arrive at point B before its departure from point A...

■ "The tachyon was first hypothesised on Earth," claims Romana, quite correctly; physicist Gerald Feinberg (1933-92) first used the word in 1967 to describe a still-theoretical faster-than-light particle, which he elaborated on in the pages of *Scientific American* (*Particles that go faster than light?*, May 1970). "There was a lot of stuff about tachyons in *New Scientist*, which I read at the time because I was working on *Doctor Who*," Fisher told **DWM** in 1998. "They were making a splash, so I worked them in..."

■ Indeed, *New Scientist* magazine had followed the experimental hunt for the elusive tachyon throughout the 1970s in articles such as *Do tachyons hold the key to the universe?* (29 April 1976). By the decade's end, in fact, the causality-busting tachyon had become an enduringly popular head-scratcher among particle physics wonks – *viz* a classified advertisement in the magazine's edition of 22 February 1979, not so long before *The Leisure Hive* began its development. Headed *Tachyon Transporter Paradox*, the ad (seemingly a plea for intellectual collaboration) suggested that tachyonic science might be used to create a pair of identical twins: 'Imagine a tachyon transporter that could transfer twins between 2 identical spaceships 1 & 2 travelling at 0.9c so they can close at each other at 0.99c relativistic, almost warp 2 or a superluminal velocity of 1... How many times would the twins have to be switched from 2 to 1 before they conclude size, mass and time do not change with speed but only APPEAR to change because of the finite time required by all forces at a distance to travel?' (Answers on the back of a tachyon, please, to the **DWM** editorial address – closing date yesterday, ah ha.)

In a Corridor, something breaches the inner wall of the Hive. Swearing not to sell, Morix expires. Very soon after, the Earth shuttle brings new Chairman Mena (Adrienne Corri) to the Hive...

■ Here, Peter Howell's score riffs on *Mars, Bringer of War*, the first movement of composer Gustav Holst's suite *The Planets* (1920).

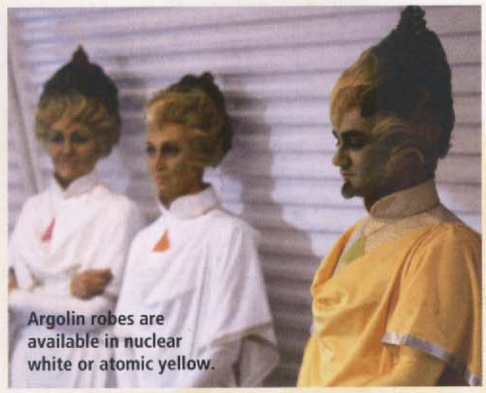
■ As first scripted, Argolin Guides were to be seen supervising the docking of the shuttle.

■ Originally, Dorant was supposed to receive Mena from the shuttle, too – but, surplus to requirements, the character was lost from later drafts. Nevertheless, walk-on Derek Suthern was given the role of 'Guide Dorant'.

■ Welsh actress Siân Phillips (1933-) – then best known to grown-up viewers as the scheming Empress Livia Drusilla in *I, Claudius* (1976), but to junior audiences as Boudicca, Thames TV's *Warrior Queen* (1978) – was sounded out as a possible Mena.

■ The Target Books adaptation reveals that Mena was the communications officer aboard Morix's galley at the time of the Argolin/Foamasi war (Morix's Lieutenant Uhura, perhaps?!).

... along with a holocrystal of one of the human scientist Hardin's experiments in tachyonics; Hardin has learned how to manipulate time, she tells Brock.



Argolin robes are available in nuclear white or atomic yellow.

With the intruder watching from hiding, Pangol concludes by explaining how the matching tachyon field (at point B) "creates a temporary reduplication of any physical object" – and invites sceptical Visitor Loman (Fred Reford) to enter the Generator, creating two "temporarily coincident" Lomans.

■ Between script drafts, Loman was downgraded from a speaking role to a non-speaking one.

Pangol attempts to manipulate the Loman seen in the visidome without harming the other, removing limbs from the 'image' – which screams horribly.

■ In the Target telling – ostensibly a children's book! – the amputation of Loman's left arm is 'followed by a great fountain of blood from his shoulder', then a 'cataract of blood' as the right leg detaches itself: 'The bubble screen was by now spattered with scarlet...'

The Doctor rushes inside the Generator to discover the original Loman "terribly hurt." In the Boardroom, the holocrystal shows an Old Lady (Eileen Brady) becoming a Young Woman (Julia Gaye) by means of tachyonics. Mistaken for Hardin, the Doctor is brought in, with Romana – but they sidle off when news arrives of Loman's death.

■ Lalla Ward and Adrienne Corri had twice before appeared on screen together: in terrorism thriller *Rosebud* (1975), but before that as vampiric acrobat Helga and her mother, a Gypsy Woman, in the Hammer horror *Vampire Circus* (1972) – which also featured Laurence Payne as schoolmaster Albert Müller, the Gypsy Woman's former husband.

Heading back to the TARDIS through a zero-gravity squash court, the Doctor and Romana discuss the fact that Hardin's experiment was obviously faked...

■ Alas, the Doctor and Romana didn't arrive in the Boardroom until *after* the holocrystal had played – so they couldn't possibly have seen it to comment on the continuity error, with the woman's changing necklace! (Fisher corrects the mistake in his novelisation, by having the holographic recording playing on repeat throughout the Boardroom scene.)

Back in the Great Hall, the Doctor slips away from Romana...

■ ... by attaching his scarf to one of the luridly coloured – albeit very lightweight! – statues stood around the Hall. In the Target telling, this is 'the crystal statue of Lismar the Champion', an ancient Argolin hero 'caught by the sculptor in an aggressive [sic] pose, his sword at the ready'.

... and enters the Generator itself. Unseen, a claw activates the Generator controls...

■ In Fisher's script, a display screen made clear just what the Foamasi (for that's who this hideous reptilian claw belongs to) is playing at: with a 'Sentient life form inside the Generator' (*ie*, the Doctor), there was a 'Fail safe mechanism in operation'; but the Foamasi's adjustments were intended to 'Over-ride fail safe'.

... and Romana watches in horror as the image of the Doctor on the visidome is dismembered. The Doctor screams...

PART TWO

FIRST BROADCAST: 6 SEPTEMBER 1980

Brock and Pangol rush in. The Argolin is unable to switch the Generator off – but the Doctor has already got out. As the shuttle brings Hardin (Nigel Lambert) to the Hive... ►

HOLIDAY 2080

The Leisure Hive opens with K9 cataloguing galactic recreational facilities to Romana: Yegros Alpha, a primitive asteroid where one can enjoy "atavistic therapy"; Zaakros, which boasts the galaxy's largest flora collection; and Zeen 4, which specialises in historical re-enactments. Meanwhile, Argolis' rivals, according to Brock, include Limnos 4 and Abydos, which between them boast non-gravity swimming pools, sleep-reading stations and robotic gladiatorial games. But where else might a space Judith Chalmers recommend, in the *Doctor Who* universe...?

Well, the Second Doctor claimed to have once holidayed on Dulkis, as seen in *The Dominators* (1968): "I just didn't want to leave..." Between *Invasion of the Dinosaurs* and *Death to the Daleks* (both 1974), the Third Doctor fails to take Sarah to flower-carpeted Florana, with its sea like "warm milk" and sands as soft as "swan's down."

To Sarah in *The Seeds of Doom* (1976), the Fourth Doctor recommends Cassiopeia as "a good place for a holiday" – but, in *The Ribos Operation* (1978), tells K9 that "Halergan 3's lovely... Beaches, palm trees, sunshine all day..." In *Nightmare of Eden* (1979), he arrives aboard an interstellar cruise liner bound for the planet Azure. The Fifth Doctor could probably write a brochure on the Eye of Orion, finally seen in *The Five Doctors* (1983). According to the Sixth Doctor in *The Twin Dilemma* (1984), Vesta 95 is "a marvellous place for a holiday"; then, in *Timelash* (1985), he sings Andromeda's praises: "Some of the most magical sights in the entire universe..."

Villainous cyborg Max Capricorn, in *Voyage of the Damned* (2007), has a less edifying destination in mind – the beaches of Penhaxico 2, "where the ladies, so I'm told, are very fond of metal..." The Tenth Doctor takes Donna to a spa on the planet *Midnight* (2008), owned by the Leisure Palace Company. Finally, in *The Big Bang* (2010), the Eleventh Doctor reviews a visit to Space Florida, where the beach has automatic sand: "Cleans up the lolly sticks all by itself..."

'WAR IS THE RIGHT AND DUTY OF EVERY ARGOLIN'

Argolis' battle-scarred history is detailed at length in David Fisher's Target Books novelisation *Doctor Who and the Leisure Hive* (1982), in which it's revealed that the planet was originally known as Xxbrmm until the belligerent Argolin tribe conquered the rest of its 'quite peaceful' inhabitants and renamed the planet after themselves. But, having killed or enslaved everyone else on the planet, the Argolin elders, fearing the stagnation of their kind, made the tournament and duel a substitute for war, ushering in 'what came to be called the Golden Age of Heroic Combat', whose hero knights included one Herrell the Hapless. On meeting the one-legged Mako the Mighty, Herrell hacked off his own leg to make a fair fight – but hacked off the wrong one; so, to even things up, the pair ended up facing each other, both on two bloodied stumps... which came to be regarded 'as one of the most glorious moments of Argolin chivalry'.

At last, the arrival of interstellar flight enabled the Argolin to go to interstellar war – a development which enabled the race to satisfy the twelve Precepts of Helmet-wearing Theron the Terrible, a sort of Argolin Sun Tzu.

◄ ■ Here, a shot of Vargos walking a Corridor is repeated from Part One – probably to cover for a planned scene in which Vargos met Hardin and Stimson from the shuttle, which was dropped from the final day's recording schedule due to lack of time.

■ Earlier, Nigel Lambert had played Mr Johnson in the second episode of the Bickford-directed HG Wells adaptation *The History of Mr Polly* (1980).

... the Doctor shows that he used his sonic screwdriver to make a hole in the back of the Generator: "You see, a common fault with tachyon particles is that they can induce a certain temporal instability in surrounding matter."

■ Here, the head of the sonic screwdriver is seen bent at a most alarming angle! An accident inside the Generator – or did the Doctor just sit on his pocket, on Brighton beach?

In the Boardroom, the Doctor's telecommunicated remarks intrigue Mena and Hardin, who still has to make a full-scale run with the Generator. Mena asks the Doctor and Romana to review Hardin's experiments – and, soon after, offers to demonstrate to them how even the games in the Experiential Grid are designed to promote cross-cultural understanding...

The Argolins prepare for a new dawn.

"Baryons were the subject of much discussion in *New Scientist* around the time of *The Leisure Hive*'s development."

■ "Radon-222 decays rapidly," remarks the Doctor – implying that this gaseous isotope of the element radon, a natural decay product of the heavy metals uranium and thorium, isn't entirely unsafe. Since the mid-1980s, however, domestic exposure to decaying radon has been recognised as a significant risk to public health – and so, as a public service, **DWM** recommends you visit the Health Protection Agency site: *www.ukradon.org*

... but the intruder at large elsewhere in the Hive breaks a power line, causing an interfibral malfunction – further evidence that the Hive is being interfered with. A 'seed' falls from Mena's head; like Morix, she is dying – a legacy of the war that rendered the Argolins sterile.

■ According to Fisher's novelisation, radiation from the War has actually helped preserve the Argolins' bodies – until the so-called 'Twilight Time', when "some metabolic key is tripped, and the whole ageing process begins..."

In a Laboratory, Brock urges Hardin on with his experiments, which could save the Hive – but, once Brock departs, Hardin's 'assistant' Stimson (David Allister), who's funding Hardin, frets that the Doctor will discover that the experiment was faked...

■ Fisher's novelisation forenames Stimson 'Henrick'.

■ David Allister would go on to play highly strung scientist Bruchner in Parts Nine to Twelve of *The Trial of a Time Lord* (1986).

... and so Hardin persuades the Doctor, Romana and Mena to keep their distance, claiming a radiation hazard.

■ "Is that a Schrödinger oscillator?" asks the Doctor – this being, it seems, a sophisticated quantum mechanics joke inserted by script editor Christopher H Bidmead, which requires the audience to know that physicist Erwin Schrödinger (1887-1961), of cat fame, solved the theoretical problem of the so-called 'quantum harmonic oscillator' in a paper, not with a machine.

Romana ends up alone with Hardin, who confesses: "It doesn't really work, you know..." Stimson, meanwhile, attempts to leave for Earth – but learns from Vargos that all the shuttles are fully booked. Next, Stimson goes to Brock's Cabin...

■ ... which was numbered '19' in the script.

■ Why go to Brock's Cabin? Stimson's not in cahoots with Brock, after all. The Target telling supplies an answer: 'Perhaps Brock or Klout had left behind some papers, some kind of authorization he could use to get off this damned planet...'

... where he finds Klout's dummy skin hanging in a wardrobe. Stimson flees...

■ Bickford later rued not having enough time to retake the shot of Stimson's reptilian pursuer crushing the conman's dropped spectacles underfoot – here, with an added step that doesn't look quite accidental. Then again: wouldn't it suit Stimson's pursuer for its quarry to be suffering blurred vision?

... but the intruder follows him to the Great Hall, and attacks him with its claw.

In the Laboratory, Romana helps Hardin stop time, freezing grains of sand in an hourglass. The Doctor is at the controls of the Generator, listening to its Voice (Clifford Norgate)...

■ As with the run-up to the Part One cliffhanger, the Generator's workings were scripted to be displayed on a monitor screen – but Bickford instead elected to have these spoken by a mechanised Voice: that of Clifford Norgate, so recently the bullish Nimon in *The Horns of Nimon* (1979-80).

■ Which begs the question: why didn't the Generator speak when the Foamasi tried to do the Doctor in, last episode? (Because if it had, the Doctor would have known that something was up...!)

... when his scarf, left there earlier, is found by Brock – wrapped around the dead Stimson's neck.

■ Stage directions had Stimson's corpse laid out on a 'motorised stretcher'.

At a hearing presided over by Mena, Pangol demands the Doctor swear his innocence beneath the Helmet of Theron, who led the Argolins into the war against the Foamasi.

■ Brock insists that the Doctor's scarf killed Stimson – but when we last saw Stimson alive, a ferocious reptilian claw was striking him down. Wouldn't that claw have left marks?

In the Lab, Romana and Hardin succeed in reversing time, sending sand back to the top

of the hourglass. Jubilant, they exit – but, left unattended, the glass shatters and freezes.

■ This is hugely reminiscent of the scientist Kerensky using a 'time field' to hatch an egg in mere moments, only for the resultant chicken to collapse into a skeleton once the field is shut off, in the previous year's *City of Death* (1979) – very freely adapted by Douglas Adams from a David Fisher storyline, *The Gamble With Time*. In fact, the chicken-and-egg sequence was one of the very few Fisher scenes to make it into *City of Death* pretty much extant... which perhaps explains why, in Fisher's *Leisure Hive* novelisation, the author records how Hardin had once 'even succeeded in reversing the flow of Time, so that a chicken had been regressed into an egg' – but 'the egg when opened had been a dead and deformed embryo'.

With Brock's evidence heard, Pangol reminds Mena that when Theron was in doubt, "he threw a man into fire or water. Let the elements try him..." Romana and Hardin arrive, saying they've proved that the Generator can be used to rejuvenate. To test this, the Doctor is taken to the Generator, which in theory should take just ten or twelve years from his age. Romana goes back to the Lab to record the findings of the trial... and sees the hourglass shattered.

■ Fisher imagined the hourglass 'frozen in mid-explosion... the sand flying in all directions... as if caught in a kind of cobweb' – and wanted Romana to reach out and touch this frozen sand, which 'all falls to dust'.

Romana rushes back, telling Hardin: "We forgot about something!" But it's too late – a white-haired, hugely aged Doctor walks out of the Generator.

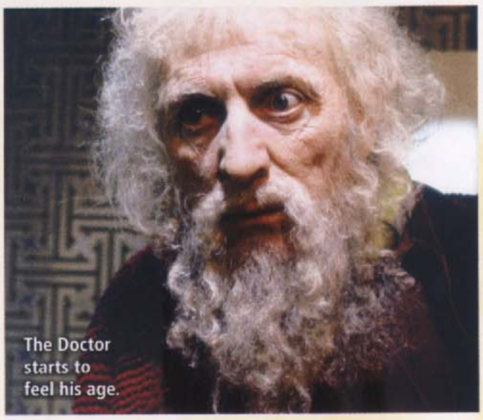
PART THREE

FIRST BROADCAST: 13 SEPTEMBER 1980

Mena has the aged Doctor sent to a Cabin, with Romana – where Vargos fits collars around their necks, restricting their movements.

■ In his **DWM**-published *Memoirs*, Nathan-Turner recalled how Tom Baker had wanted to become 'young' again at the start of Part Three – but that he, Bidmead and Fisher 'all felt it was time the Doctor didn't get out of the cliff-hanger problem "with one bound" the following week...' In the event, Baker spent all of Friday 18 and Saturday 19 April in full 'aged' make-up... whereas Adrienne Corri was seen in six progressive stages of ageing, with the same latex wrinkles, over five full days!

Pangol, eager to disentangle Hardin's experiment from the Generator before dawn, reveals to Mena that, having been through Stimson's effects, he now knows that the Earth trial was rigged. Hardin promises Mena he can prove the process works; she gives him access to the Lab.


The Doctor starts to feel his age.

In the Cabin, the Doctor remarks on Pangol's youth – and tells Romana that he saw an extra baryon shield inside the Generator, suggesting the existence of a second circuit doing something they know nothing about.

■ Baryons – and their antibaryon opposites, referred to later – were also the subject of much discussion in the pages of *New Scientist* around the time of *The Leisure Hive*'s development. On 27 March 1980, for example, in a round-up of the latest experiments in particle physics, Dr Christine Sutton defined baryons as 'particles, such as protons and neutrons, that contain three quarks'; and suggested that 'each baryon created in the Universe must be accompanied by an antibaryon... with equal mass but opposite electric charge'. Just a few weeks earlier, on 31 January, Dr Paul Davies had referred extensively to antibaryons in a review of the antimatter theories proposed by, among others, the physicist Paul Dirac (1902-84)... whose surname, duly anagrammised, would soon give Bidmead a name for the Doctor's next companion.

Brock calls on Mena, telling her that the Hive's spooked visitors are leaving in droves: "The value of this Foamasi offer must be falling by the hour." Soon after, Hardin releases the Doctor and Romana from their collars...

■ ... who, in Fisher's script, have been trying to free themselves by means of the Doctor's sonic screwdriver before Hardin arrives. But with this cut, why bother going to all the trouble of setting up how "the collars will only become uncomfortable if [they] attempt to depart from the program, or try to remove them" (let alone making the prop collars), when locking the Cabin door would have done just as well?

■ While we're on the subject: how come the disgraced Hardin, not an Argolin, is able to release the Time Lords' collars? Again, the Target adaptation plugs the gap – he's using a key "borrowed from the Security Office while all the guides were busy..."

■ Here, Hardin reports that "Mr Brock says you might be able to help by looking at the Recreation Generator" – which would appear to refer directly to the "something more constructive" Brock said he had in mind for the Doctor in the scene immediately before. As it transpires, however, there's no reason to think that Hardin hasn't chosen to free the Time Lords on his own initiative – so why invoke Brock at all?

■ Think about it: although Brock will urge Pangol to "try Hardin's idea" before this episode's end, we're about to learn that 'Brock' is actually a Foamasi gangster – so if he or Klout wanted the Doctor to help with the Generator, why use the Doctor's scarf to put him in the frame for Stimson's murder? (Unless, of course, it's *Romana* whose help Brock craves...?)

... but the Doctor isn't so sure that time experiments aren't the only possible use for the Generator – the name of which implies not just 'recreation', but 're-creation': "Creating things again..."

Mena's alternative to the Foamasi offer is mass suicide...

■ "We will open the airlocks and together the Argolin will walk out onto the surface of their planet for the last time," says Mena – using 'Argolin' as a plural, whereas most of the other characters refer to 'Argolins'.

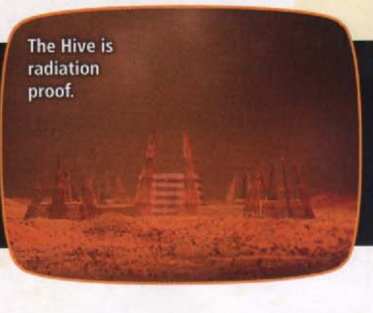
But the offer doesn't come from the Foamasi government, confirms Brock – rather a private group, the West Lodge. Pangol, however, has an alternative to both: "The new Argolis!" As the Doctor, Romana and Hardin sneak out of the Cabin, Pangol points out to Brock that he appears to have been born since the Argolins became sterile...

Surreptitiously observing the work on the Generator, Romana insists to the Doctor and Hardin that, for fear of another tachyon surge, only she can safely investigate the inside of the unstable Generator.

■ Earlier, the Doctor implied that he'd aged 500 years in the Generator – and since Romana clearly fears that the Doctor couldn't stand a second five-century stretch, are we meant to infer that Time Lords do have a finite lifespan, after all?

■ Volunteering to investigate, Romana thinks there's a risk that the Generator will also age her ►

Romana and the Doctor are collared for their crimes.


The Hive is radiation proof.

Stimson confronts Hardin.

Pangol dreams of a new Argolis.

The Doctor struggles to understand Foamasi.

500 years, to 650 – which tells us she's now 150 years old. However: in *The Ribos Operation* (1978), she'd claimed to be "nearly 140"; and in *City of Death*, she'd told detective Duggan she was 125. But perhaps it's a Time Lady's prerogative, to be coy about her age…!

Despite Mena's protests, Pangol reveals to Brock that Mena is not his mother: "I am the child of the Generator!"

■ … which is why, alone of all the Argolins, Pangol's make-up has a steely grey tinge.

While the Doctor and Hardin divert Vargos, enabling Romana to sneak inside the Generator…

■ Surprising that the moment where the Doctor chalks up warp mechanics equations to make Vargos faint made it to screen, since this was exactly the sort of funny that the new production regime was supposedly keen to eschew! In Fisher's novelisation, it's a maintenance man [sic] who collapses on sight of the Doctor's equations – the computer language they use on Hermes-4a, apparently: "'Overheated his brain, I expect…'"

Mena confirms that Pangol was the only survivor of a cloning programme 20 years earlier…

■ … which Fisher elaborates on in the Target text, revealing that the Generator was the invention of Verdrix, formerly the scientific officer aboard Morix's war galley (Morix's Spock, in other words!).

Surveying the Great Hall via the telecommunicator, Pangol sees the Doctor in hiding and sounds the alarm. Rushing to the scene, Pangol activates the Generator, intending to age the Doctor 2,000 years… but the Doctor has already escaped to the Laboratory, where he's met by Romana – and the reptilian Foamasi (Andrew Lane) who got her out of the Generator before Pangol turned it on.

■ Originally, both dialogue and stage directions insisted that the Foamasi were covered in yellow scales – *eg*, 'yellow scaley hands', 'webbed scaley yellow feet'.

■ In a bid to convey the rippling motion of a live lizard's skin, June Hudson's Foamasi costumes used stretch netting laid over an iridescent green material, to suggest scales moving as they caught the light – but the effect was entirely washed out in the brightness of the studio.

Hardin arrives, and Romana produces a random field frame, a device she extracted from the Generator – the reason why the rejuvenation process didn't work…

■ In Fisher's novelisation, the device is simply a 'cell duplicator' – the purpose of which is significantly easier to discern!

Mena is nearing death when Pangol re-enters the Boardroom. Watching via the telecommunicator in the Lab, the Foamasi becomes agitated…

■ "The birth of the new Argolis must be recorded by history," insists Pangol – which is why he needs "one alien witness" in Brock. "So that's why you're telling me all this," realises Brock – which is a pretty feeble justification for the past few scenes' worth of exposition!

The Doctor and friends go to the Boardroom…

■ … having picked up a second Foamasi *en route*, without explanation!

… where the Foamasi advances on Brock – pulling the human mask from Brock's face to expose: another Foamasi!

■ As originally written, the episode ended with the Foamasi pinning Brock against the wall; he 'jams a scaley hand down Brock's throat… [and] removes a bright red object, which he puts into his own mouth. Brock whistles and clicks like a Foamasi.' Part Four, therefore, began with the Foamasi taking 'firm hold' of Brock; he 'rips him open, revealing the form of a Foamasi underneath'.

Two very naughty Foamasi.

■ 'Foamasi', of course, is an anagram of 'Mafiosa' – but 'Foam*o*si' would have been better, since the Italian word referring to a member of an organised criminal clan is properly spelled '*Mafioso*' (plural '*Mafiosi*' or '*Mafiosos*').

■ In **DWM** 269, Fisher recalled his immediate response on being told to incorporate an alien Mafia: "I said, 'Great! Lizards and dark glasses, I'll have fun with that!' They said, 'No no, it's got to be serious…'" Similarly, June Hudson's first instinct was to sketch a forked-tongue lizard wearing a long, double-breasted coat and tie, and carrying a briefcase: "The phrase that kept coming up in the early planning meetings was 'lizards in NatWest business suits'." At one stage, it was hoped to indeed show the Foamasi suits being ripped apart to disclose the fatter lizard within, perhaps by inflating their costumes – but when this was deemed impractical, Bickford chose to convey the effect by means of a montage of quick cuts.

WHERE ELSE HAVE I SEEN…?

ADRIENNE CORRI

(1930-) Mena **TV appearances include** *H.G. Wells' Invisible Man: Crisis in the Desert* (1959) as Yolanda; *Danger Man: The Ubiquitous Mr Lovegrove* (1965) as Elaine Pearson/ *Whatever Happened to George Foster?* (1965) as Pauline; *Adam Adamant Lives!: The Sweet Smell of Disaster* (1966) as Shani Mathieson; *Journey to the Unknown: The New People* (1968) as Terry Lawrence; *The Champions: The Night People* (1969) as Mrs Trennick; *Randall and Hopkirk (Deceased): All Work and No Pay* (1969) as Laura Watson; *Department S: The Man Who Got a New Face* (1969) as Monique; *UFO: The Square Triangle* (1970) as Liz Newton. **Film appearances include** *Devil Girl from Mars* (1954) as Doris; *Corridors of Blood* (1958) as Rachel; *The Tell-Tale Heart* (1960) as Betty Clare; *The Hellfire Club* (1961) as Isobel; *A Study in Terror* (1965) as Angela; *Moon Zero Two* (1969) as Elizabeth Murphy; *A Clockwork Orange* (1971) as Mrs Alexander; *Vampire Circus* (1972) as Gypsy Woman; *Madhouse* (1974) as Faye Carstairs Flay.

DAVID HAIG

(1955-) Pangol **TV appearances include** *The Moon Stallion* (1978) as Todman; *Blake's 7: Rumours of Death* (1980) as Forres; *Cracker: To Say I Love You* (1993) as Graham; *The Thin Blue Line* (1995-6) as DI Grim; *A for Andromeda* (2006) as General Vandenberg. **Film appearances include** *Four Weddings and a Funeral* (1994) as Bernard the Groom.

NIGEL LAMBERT

(1944-) Hardin **TV appearances include** *Out of the Unknown: Come Buttercup, Come Daisy, Come…?* (1965) as Milkman; *The Avengers: The £50,000 Breakfast* (1967) as 2nd Doctor; *UFO: Computer Affair* (1971) as Moonbase Operative; *The Phoenix and the Carpet* (1977) as Rev Septimus Blenkinsop; *Blake's 7: The Way Back* (1978) as Computer Operator. **Film appearances include** *Scream and Scream Again* (1970) as Ken Sparten.

LAURENCE PAYNE

(1919-2009) Morix **Other Doctor Who appearances** *The Gunfighters* (1966) as Johnny Ringo; *The Two Doctors* (1985) as Dastari. **Other TV/film appearances** See *The Fact of Fiction: The Two Doctors* [**DWM** 450].

Unmasked!

Pangol prepares for war.

Seeing double!

The Doctor is left holding the baby.

PART FOUR

FIRST BROADCAST: 20 SEPTEMBER 1980

Klout, too, is a Foamasi. Taking a voice synthesiser from the false 'Brock', the first Foamasi presents his credentials from the Foamasi government.

■ In Fisher's novelisation, the agent is actually an employee of the Foamasi Bureau of Investigation (!), formed in the wake of the Argolin/Foamasi War – the survivors of which, in large part, were 'criminals imprisoned in the largest underground prison on Foamas'. The fake Brock and Klout's illicit 'flesh suits', were once, we learn, popular with professional assassins.

The real Brock never left Earth; his imposter is the leader of the West Lodge, which has been trying to run Argolis down ahead of a takeover.

■ Again, the Target version gives us more backstory: here, the West Lodge is one of two major criminal clans (the other being the Twin Suns), whose *modus operandi* is to make a generous downpayment on a planetary purchase – but, 'just as the second payment became due, the planet would suffer some major catastrophe, like a multiple comet strike or a space-borne plague'; with the population wiped out, galactic law entitles the Lodge to claim the planet by default.

Held in 'filaments', the traitors are led back to the Foamasi's shuttle.

■ In the Target version, two other FBI agents track sabotage expert and assassin 'Klout' to the service areas beneath the Great Hall, catching him in the process 'of placing a small explosive charge in the air-purification plant'.

Despite Mena's wishes, Pangol doesn't want to let the aliens go. Mena collapses – and, in the Great Hall, Pangol prevents the Foamasi ambassador's departure; an act of war. The Doctor, Romana and Hardin go to the Lab, only to find the random field frame gone. The TARDIS' Randomiser would make a perfect alternative, thinks the Doctor… who leaves as Romana and Hardin set about building a replacement.

To Mena's horror, Pangol takes the Helmet of Theron from the Boardroom, with which he aims to fulfil Theron's dreams of conquest. In the Great Hall, Pangol declares himself the Argolins' new leader…

■ "For too long you have sold your birthright to the Alien," declared Pangol in lines cut from his scripted speech; "for too long been tutor-slaves to these rabble hordes…"

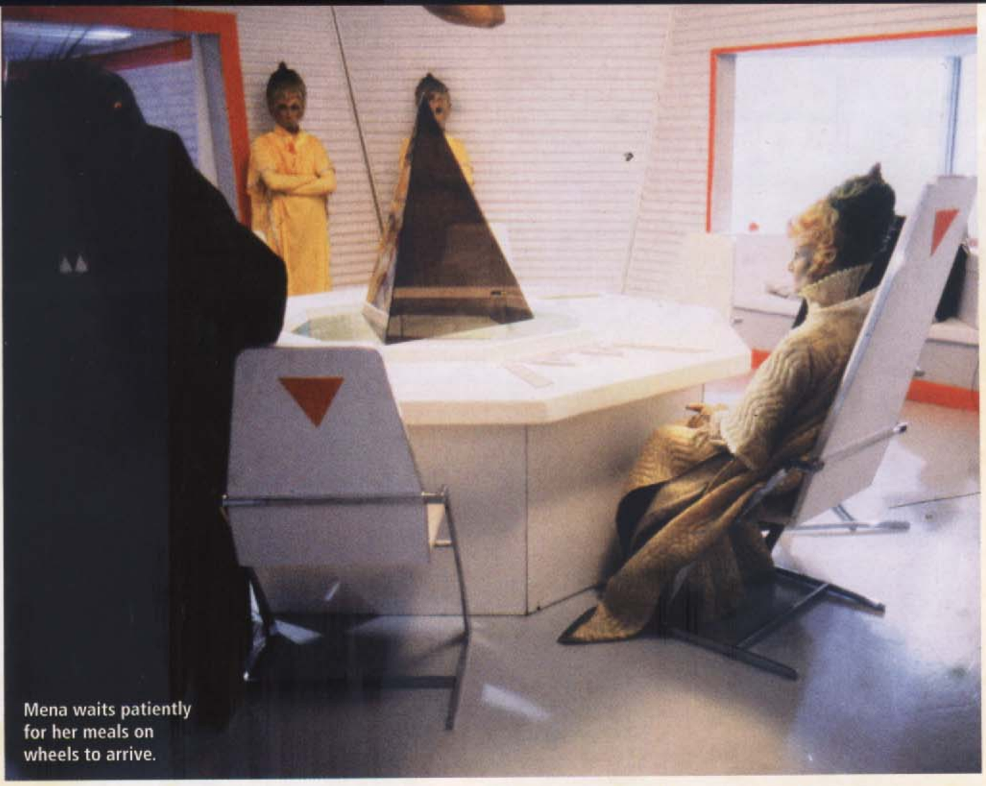
■ As scripted, Pangol's oratory carried on over shots of Mena dying on the Boardroom floor: "The termination of Mena, our honoured Chairman, is complete. We shall remember her wise guidance, and her justice and moderation – all virtues appropriate to a time of reconstruction…"

As the Doctor slips inside the TARDIS, Pangol orders all Guides to the Great Hall…

■ … where, Fisher envisaged, they'd proceed to modify the Generator, making it 'sinisterly militaristic in appearance'.

Via the telecommunicator, Hardin sees that Mena isn't dead – and Romana sees the Doctor taking the Randomiser to the Generator…

■ … inside which, again as Fisher intended, the Doctor dropped the Randomiser: 'When he stoops to pick it up we see it has broken into pieces.'



Mena waits patiently for her meals on wheels to arrive.

"If the Doctor really kept his entire costume hidden inside the Helmet, how did he find space for his head?"

Romana rushes to the Great Hall just as Pangol receives news from a Guide (Roy Montague) that the Foamasi shuttle has launched, in defiance of his wishes – and so Pangol has the shuttle destroyed. Wearing the Helmet, Pangol enters the Generator, duplicating himself umpteen times over; a helmeted army begins to troop out of the Generator.

■ Four years before Torvill and Dean, Peter Howell borrowed from Maurice Ravel's *Boléro* (1928) to underscore the March of the Pangols.

Four of Pangol's troops are ordered to take Romana outside… but, in a Corridor, they raise their visors to reveal the face of the rejuvenated Doctor. Three are tachyon images – "Outwardly Pangol, inwardly me"; inherently unstable, they vanish, along with the rest of Pangol's army.

■ As drafted, one of the tachyon images with Romana removed its helmet – revealing it had no head.

As the real Doctor confers with Romana…

■ "The images must have been multiplied in a sort of FIFO stack," asserts Romana, using an acronym borrowed by Bidmead from computing jargon: 'First In, First Out.'

■ If the real Doctor really kept his entire costume hidden inside the Helmet, how did he find space for his head? And if he really was 'first out', when exactly did he have the time to change? (The Target telling glosses over the point: "No time to bother about coats," snapped Romana…)

… Hardin carries the unconscious Mena to the Generator – "her only chance." Pangol scuffles with Hardin… and both Mena and Pangol end up sealed in the Generator as the Doctor and Romana arrive. The doors won't open and so the Doctor throws the Helmet to destroy the visidome. The rejuvenated Mena emerges from the cabinet, the baby Pangol in her arms.

■ In Fisher's draft, Mena's radiant appearance caused 'astonishment' among the Guides, which grew into 'spontaneous applause'.

■ The baby was four-month-old Alys Dyer, daughter of new production unit manager Angela Smith.

The Foamasi ambassador arrives; the West Lodge leader and his associate had hijacked the shuttle.

■ In the year 3999, the Eighth Doctor will encounter the Foamasi again, when he finds the Dark Peaks Lodge up to no good at the Intergalactic Olympics – or so Gary Russell's BBC Books novel *Placebo Effect* (1998) has it.

As Mena escorts the ambassador to the Boardroom, the Doctor leaves Hardin holding the baby and leads Romana to the TARDIS – albeit without the Randomiser.

■ Closing dialogue about K9's seawater defences was lost from Fisher's first draft.

■ "I don't like not knowing where we're going to turn up next," the Doctor tells Romana, dismissing her concerns about the Black Guardian – a mistake, since it won't be all that long before the Guardian catches up with him, in *Mawdryn Undead* (1983)!

The TARDIS dematerialises. DWM

FURTHER INFO

DVD
COMPANY BBC DVD
YEAR 2004
CAT NO BBCDVD 1351
AVAILABILITY Out now

VIDEO
COMPANY BBC Video
YEAR 1997
CAT NO BBCV 5821
AVAILABILITY Deleted

NOVELISATION

COMPANY WH Allen & Co PLC/Target Books
YEAR 1982
BOOK NO 39
AUTHOR David Fisher
AVAILABILITY Out of print

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

That's not my Hartnell monster...

SONS OF MINE

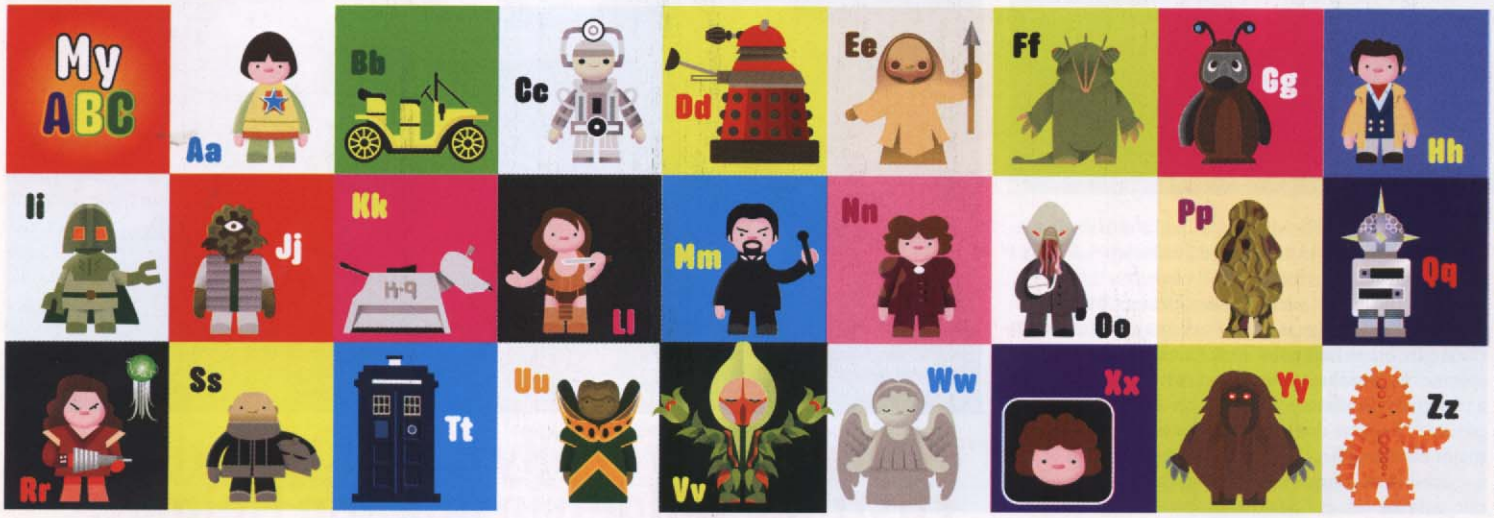


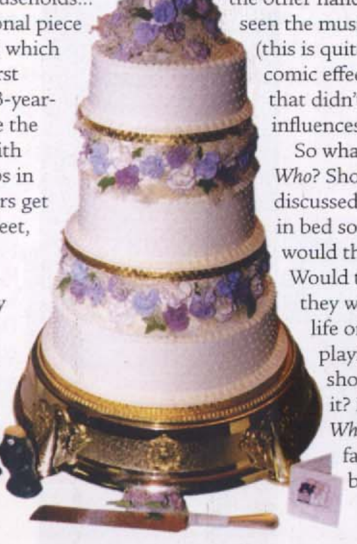
ILLUSTRATION: **BEN MORRIS**

If you're part of a fan couple, what happens when you have children? Do they have to become fans too...?

BY **JACQUELINE RAYNER**

So, we were playing the alphabet game. I expect you've played it too, one of the simplest passing-the-time games there is: a subject is picked and either collectively or in turns everyone has to name something relevant to that subject for each letter of the alphabet. On this occasion, the subject chosen was *Doctor Who*. It was when we got to the letter K and our five-year-old son – who claims *not* to be a fan of the programme – came up with 'Keys of Marinus' and 'Kit Pedlar' that I knew for sure the atmosphere he was growing up in may not be quite as that of other households...

In 1998, I wrote my first professional piece of work, the script for *Oh No It Isn't!*, which was also the company Big Finish's first audio production. Also in 1998, a 23-year-old man from Bournemouth became the very first person to place an order with Big Finish, for that very play. Perhaps in anticipation of the slogan 'subscribers get more at Big Finish', he went on to meet, date and marry the writer.



Funnily enough, on my first date with the man who would become my husband, the subject of *Doctor Who* didn't really come up. The fan thing was just taken as read, in the same way that you don't sit down with someone and go, "Wow, you wear shoes? Hey, I wear shoes too! That's amazing!" It was finding other things we had in common that made us click, not the acknowledgement that we both knew the production code of *The Monster of Peladon*.

Anyway, after a year or two we decided to do the mature thing – combine our Target book collections. I mean, get married. (Our friend Jim made bride and groom Monoids for the wedding cake.) The next step was to start a family. "Will you be forcing them to like *Doctor Who?*" we were asked fairly frequently, in the same way that they said "Will you be forcing them to be vegetarians?" as though the passion for a programme was a simple lifestyle choice. "They'll rebel!" we were warned, as pictures were painted of surly teens munching on burgers as they watched *Star Trek* DVDs with malice aforethought.

Gary Gillatt's seminal articles on the subject of 'The Fan Gene' were published in **Doctor Who Magazine** in the very year we got married [*see DWMs 326, 328 and 330 from 2003 – Ed*]. Was there a genetic component to fandom? Probably. But was the *subject* of that fandom necessarily preordained? Does nurture always add to nature? Will constant exposure lead to love or hatred? My parents met at a folk club in the 1960s. I grew up surrounded by folk music and I still love it. My sister, on the other hand, can't bear it. However she *has* seen the musical *We Will Rock You* 43 times (this is quite true, I am not exaggerating for comic effect), and I can be 100% certain that didn't come from any childhood influences.

So what should we do about *Doctor Who?* Should it be an 'adult' subject, discussed only when the children were in bed so not to influence them – or would that just make it 'forbidden fruit'? Would they turn out to be fans whether they were exposed to it early on in life or not? If they suddenly started playing Daleks in the playground, should we encourage or discourage it? My parents didn't like *Doctor Who* and didn't like me being a fan, but would it really have been better to have been told "I don't care if you are playing with your Pippa Dolls, you will sit down and watch *The Masque of Mandragora* Part Two right now and you will *like* it"?

> 'I accept that not every child is taught the alphabet via a dodgy old sci-fi telly show...'

In the end, we didn't make a plan. *Doctor Who* was just there, part of the family, and accepted as such (and by the glory of the great Russell T Davies, it's no longer the embarrassing old relative who calls you by your childhood nickname and gives you a big sloppy kiss in public). It's true, one may think the die had already been cast when the birth of our sons was actually announced in **Doctor Who Magazine** – and I accept that not *every* child is taught the alphabet via a dodgy old sci-fi telly show ('A is for Adric who won a gold star, B is for Bessie a sprightly old car'), but what actually happened is that the children just liked what they liked. It turns out that, at the time of writing, one is just as crazy about *Doctor Who* as both his parents, while the other prefers *SpongeBob* and *Moshi Monsters* (but yet still has absorbed, by what I will call Whosmosis, more knowledge on the subject than is usual – see opening paragraph). A Fan Twin and a Non-Fan Twin. I won't name them, so that in years to come, when some school friend unearths this column, they can pretend it was talking about some *other* twins who just happened to be born in coincidentally almost exactly similar circumstances to themselves.

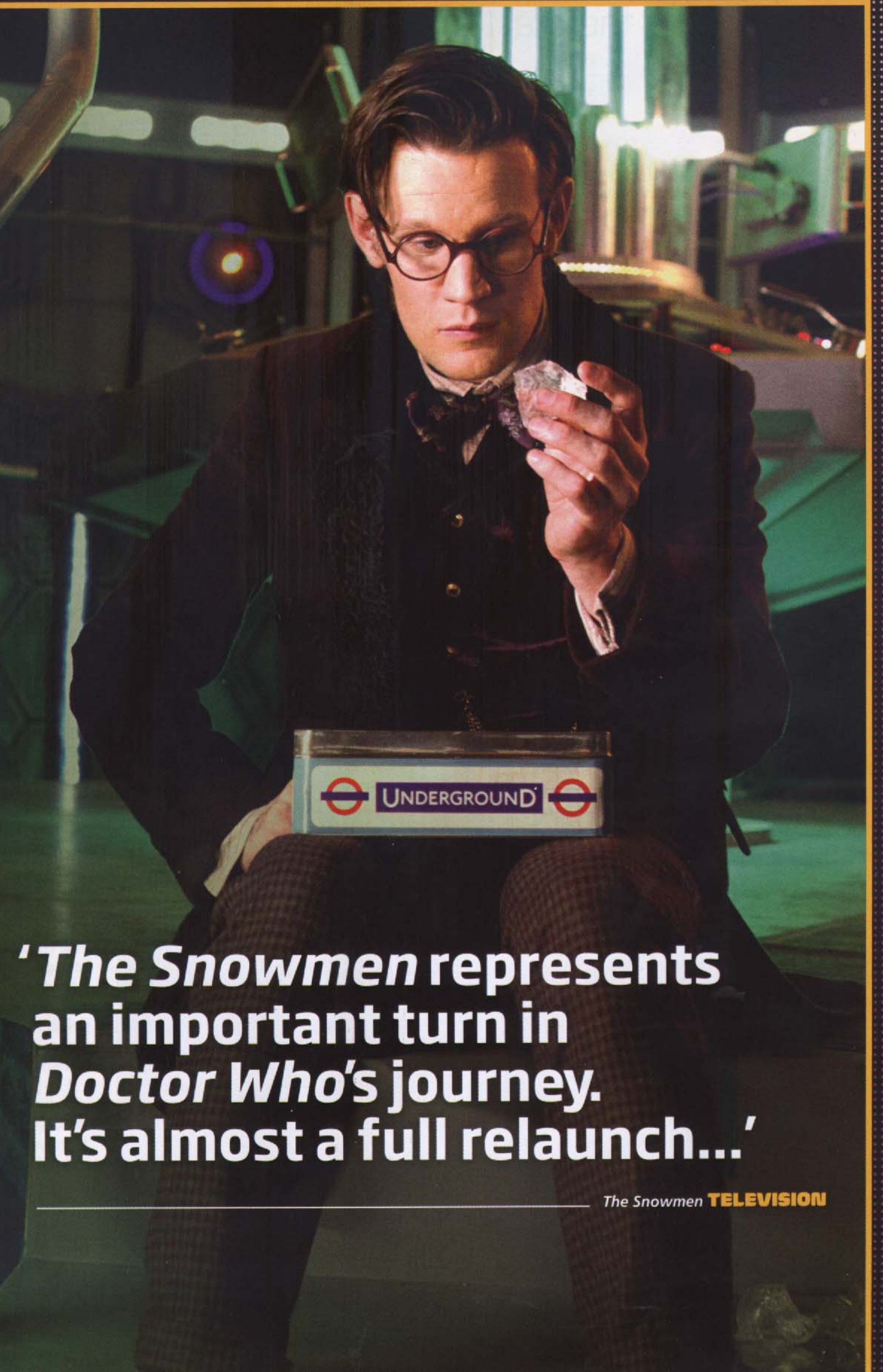
Where do we go from here? Currently, Fan Twin is planning his own 50th Anniversary celebration story, compared to which *The Five Doctors* seems as continuity-lite as the 1967 *Doctor Who Annual*. Non-Fan Twin is just as excited about the upcoming *The Snowmen* (or rather *Terror of the Killer Snowmen*, which he thinks sounds cooler) as the rest of us. Will this shared lot of experiences as a family, this frame of reference, bring us closer, or just cause later embarrassment? Only time will tell... **DWM**

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

TELEVISION
DVD
AUDIO
BOOKS

64



'*The Snowmen* represents an important turn in *Doctor Who*'s journey. It's almost a full relaunch...'

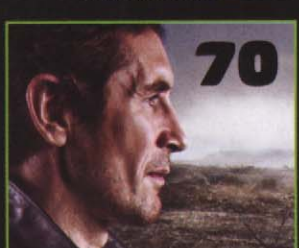
The Snowmen **TELEVISION**

66

'Hundreds of archive clips are wrapped up with star interviews and then tied with a wonderful ribbon of specially-shot drama.'
The Legacy Collection **DVD**

70

'The *film noir*-inspired action rattles along faster than a tommy gun spitting hot lead – and there are laughs aplenty.'
The Angel's Kiss **BOOK**



70

'Writer Nicholas Briggs nails exactly the kind of reckless impulsiveness that defined this Doctor in his one TV appearance.'
Dark Eyes **AUDIO**

The Snowmen

In the bleak midwinter, in the heart of Victorian London, there's an Intelligence at work. But just how Great was the latest Christmas Special...?

REVIEW BY **GRAHAM KIBBLE-WHITE**

TELEVISION BBC One/BBC One HD

STARRING Matt Smith (the Eleventh Doctor), Jenna-Louise Coleman (Clara Oswin Oswald), Neve McIntosh (Madame Vastra), Catrin Stewart (Jenny Flint), Dan Starkey (Strax), Richard E Grant (Doctor Simeon), Sir Ian McKellan (Voice of the Great Intelligence)
WRITTEN BY Steven Moffat
DIRECTED BY Saul Metzstein
FIRST BROADCAST 25 December 2012

The *Doctor Who* Christmas episode has a difficult roundel to square. This is the problem: The 25th is the programme's biggest shop window of the year, so we have to see everything it's got. However, it also needs to be a digestible treat for the millions grazing their way through Christmas Day telly. In the best possible way, *Doctor Who* must become another *Strictly* or *Downton* or *Midwife*. This isn't the place to get into the complications of ongoing storylines. (So you'd think.)

With that in mind, I reckon that when assessing how a festive story's done on the naughty-to-nice scale, there's a secret temptation to give it a bit of a bye. Almost as if it doesn't really count. Skip *A Christmas Carol* or *The Doctor, the Widow and the Wardrobe* (but, seriously, don't) and you're not going to have much of a problem getting up to speed with subsequent episodes.

That's unequivocally not the case with *The Snowmen* which, let it be said, is the most successful *Doctor Who* Christmas episode yet. Actually, let's not be shy – if tussled free of the festive wrapping, it stands up as one of the most successful episodes *per se*.

The wont of many a seasonal Special is to give the characters a holiday from their usual business, but this one comes absolutely bundled up with *Doctor Who* admin. That might be part of the reason it works so well. There are old friends, crucial groundwork laid regarding Clara's real identity (complete with callbacks to *Asylum of the Daleks*) and the brilliant reintroduction into the series of an old enemy, the Great Intelligence – which, slyly, returns in a story one 'Abominable' short of the villain's début tale in 1967.

In addition, *The Snowmen* represents an important turn in the show's journey. It's almost a full relaunch, getting it into the kind of shape that will take us up to the anniversary celebrations in November. New companion (kind of), new TARDIS, new costume, new titles, new music. New *Doctor Who*. More on those later. However, for all these reasons, this year's holiday instalment is taking care of a lot of work, and thus feels utterly essential. What happens here *matters*.

The BBC press office has claimed that despite all of the above, viewers can still come to the story without any foreknowledge. That's broadly true, but Steven Moffat nonetheless approaches this adventure with the self-confidence to assume everyone is roughly *au fait* with the main points: The Doctor has lost his companions; he's previously encountered another version of Clara; plus, that potato guy, lizard lady and – umm – other woman are characters we've met before. More than that, Moffat also assumes familiarity with his work elsewhere and flings in a tremendously cheeky *Sherlock* parody.

The Doctor is confronted with the über-companion!

This is great fun, first with the assertion that "Doctor Doyle is most certainly basing his tales on [Vastra and Jenny's] 'fantastic' exploits," and then Moffat really going for it and laying out his thesis that the Time Lord – bedecked in deerstalker – would make a not-so-great detective. "Do you have a goldfish called Colin?" asks the Doctor, hopelessly trying to muster up some instantaneous, Cumberbatchian deductions.

(Wonder what old 'Sixie' Baker makes of his name being the go-to moniker for comedy animals...)

There are many stories being told in *The Snowmen*. One concerns Doctor Simeon, played by Richard E Grant, revealed as a forlorn and pitiable character. Grant's an actor who usually brings a sense of largesse to his performances, but in this story plays it more economically. His lines are remarkably few, and clipped and chilly. "I don't see any food here," cry his workforce. "I do," he replies, before feeding them to his monsters. Unlike most other foes, Simeon never really gets into the business of trading quips with the Time Lord and consequently feels outside the normal hubbub of a *Doctor Who* story. It works tremendously well, particularly when we consider his initial depiction 50 years earlier as a friendless youngster, always on the outside. Now grown-up, his is an oddly lonely and therefore immutable evil.

Laying it on rather more thickly is Dan Starkey's Strax. He's both written and played with a palpable enthusiasm, and it's great to see him back... however it was he managed to cheat death at Demon's Run. Likewise long overdue returnees Vastra and Jenny, who feel so match-fit they must surely be the franchisees of their own long-running Victorian *Doctor Who* spin-off airing in a parallel not so far away. Their confidence is contagious, although I did feel the Silurian's utterance upon arriving at Captain Latimer's home was perhaps a little too pleased with itself: "Good evening. I'm a lizard woman from the dawn of time and this is my wife." Try out your taglines in your own show, please.

All three come back to *Doctor Who* at a sprint, as does Jenna-Louise Coleman. The tale of Clara is the heart of this adventure. We worry about new companions, don't we? Are they going to work out? Will we like them? We generally do, but that's because they're carefully tooled to fit the show. The creation, the casting: it's been a long considered process in the hope the end result will please. Clara feels like a case in point. Moffat writes her almost as the über companion, and Jenna rises to that, seemingly effortlessly.

The point, early in the story, when she throws off her scarf and gives chase to the Doctor's hansom cab is when she actually *arrives*. In the flash of that decision, she shows she's got both the sense of adventure and humour required for the role. Yes, the new girl is going to work out fine.

Just in case, though, the script continues to reassure us. The morning after her meeting with the Time Lord, we see Clara awake, and then smile a huge smile. "I never know why," says our hero later on, handing her a TARDIS key, "I only know who." It all seems to make sense.

And yet – oh, I don't know. Does it seem too prudish and too nerdy to wish that this time around the union could have been consummated without snogging? When I was eight, I always used to ask my mum to cue me back in whenever James Bond had *stopped* kissing the girl, so perhaps my relationship with *Doctor Who* echoes that, and it and I remain in an emotionally undeveloped place. However, with that caveat given, I want to carefully try to pick my way through this and hopefully not sound like some egregious super-fan threatening to yank the tape from his VHS of The TV Movie in protest at lips a-locking.

In one respect, I think I miss the charm and ambiguity of the "old alien and hot chick" (as Matt Smith himself has put it in recent interviews) bundling around together with no other remit than fun. It's more screwball and interesting than flirting. Besides, flirting is what every other TV drama does. More than that, I can't escape the conclusion that so many women characters in *Doctor Who* of late have been presented in this mode. Sure, they're strong, and witty and clever. But they're also attractive and sexually assertive, taking the initiative and throwing themselves at this romantically backward, super-geeky time traveller. Is it all, secretly, an exercise in wish-fulfilment?

I'll let that thought hang, and leave you to decide if I'm being too buttoned-up about the whole thing. But with that mini-essay aside, the fact of the matter is, Clara proves a huge success in this, her first 'real' adventure.

Oh, but then she's dead.

This is an odd game *Doctor Who*'s playing with us. Twice, now, we've been duped into falling for Jenna's character, only to have her taken from us (my fan gene throbbed at the birthdate on her gravestone: November 23, 1868). Is this just teasing, or is it getting testing? Will we withhold our affections third time around, in case she hurts us again? For what it's worth, I don't think we will. We're starting to understand these rules, and it feels like, despite her fate, we have now properly 'met' Clara, and the next iteration of her character – who seems to be living in the present day, going by the glimpse we're given – will essentially be the same person. Nonetheless, Moffat's set himself a challenge, because when the following episode rolls around, we're going to have sit through her first date with the Doctor again. And, I'm guessing, her first experience of his "smaller on the outside" time ship...

The revamped TARDIS interior has presumably been prompted more by the production move from the Upper Boat studios to Roath Lock than any real need to freshen up the visuals. Who cares, though, because it's really something special. Production designer Michael Pickwoad's take re-establishes the sense of opening a door into an enormous magical space which just shouldn't be there. (Doesn't the console look wonderfully lonely in the centre of the room?) That was something which never felt quite so obvious in the previous two versions, their grand fussiness and multi-levelled sets slightly obfuscating the reveal.

I love the comparative sleekness of what's in there too, plus a terrific panel of very shiny lights, in a nod to 1960s futurism. Actually, the whole design, complete with a complicated ceiling fixture, feels like the thing that was buzzing around Peter Brachacki's head back in 1963, before budgets and deadlines grounded much of his ambition.

Not so sure about the Doctor's new look, though. The hat's a lot of fun, but everything else has a weird 'cosplay' feel, as if he's a convention-goer dressed as a generic, frock-coated future incarnation of the Time Lord. Or maybe starring in a US remake of *Doctor Who*, where the tone meeting has offered up the keynote: 'English gentleman'. The self-consciously urban leather jacket once worn by Christopher Eccleston is now defiantly consigned to a different era. One imagines it's been repurposed as a dandy man-bag.

Simply abominable!

'Evil snaggle-toothed snowmen are indicative of the twisted imagination that fuels this show at its very best...'

The titles, though? As far as I'm concerned, they're a triumph. Yes, they mostly ditch the pleasing and somehow cosy claustrophobia of the time tunnel, but they're fizzing with motion and incident, connoting a crazy kind of up-for-grabs universe. Plus, they seem to be paying homage to every prior title sequence, from the weird indistinct nebulas that evoke the original howl-around, to the tour around the galaxy that accompanied the Seventh Doctor's stories, via the DVD releases' intros, and that final pass through the TARDIS doors into the story proper. Plus – yes! – the Doctor's face is back! Not so sure about the music, though, which to my ear has a tremulous quality and lacks a little in oomph. Maybe it's a grower...

In previous years, Steven Moffat's Christmas Specials have been modelled on classic Yuletide texts. This time around the approach is more pick and mix. There's a little Mary Poppins in there, particularly the point when Clara, in governess mode, ascends into the clouds via the TARDIS' ladder. There's also a vague kind of Dickensian feel by dint of the location, era and the grotesques populating the story. Plus a smattering of those MR James ghost stories, with the notion of a 'cross' governess waiting under the ice for her moment to return from the dead. But mostly it's all *Doctor Who*. Evil, snaggle-toothed snowmen popping up in snowdrifts, and snarling sentient snowflakes are indicative of the kind of twisted imagination that fuels this show at its very best.

As is the re-imagining of the Great Intelligence, which is now cast as some kind of reflection of the evil lurking in men. New *Doctor Who* has enjoyed several party pieces by invigorating old enemies, but this is one of the most surprising and fascinating treatments yet. It feels innovative for the show, a baddy that exists more as a concept than a mortal foe. And voiced – we should add reverentially – by Sir Ian McKellan. What a superb cameo and a testament to the programme's continued pulling power. Whether he'll return for further bouts of ADR, we'll have to wait and see, but the way the 'GI' is seeded into this story makes me feel as though it's going to become a renewed presence in *Doctor Who*.

Doctor Simeon becomes the puppet of the Great Intelligence.

That seems a very fine Christmas present to me. But, God bless Moffat, who at the eleventh hour presents one further stocking-filler. Like all the best gifts it's very indulgent. I'm talking about the revelation that this whole hullabaloo is actually a prequel to 1968's *The Web of Fear*. That this is an utterly spurious, unnecessary plot twist makes it all the more cherishable.

The Snowmen ends, much like *A Good Man Goes to War*, with the Doctor set on a new course, and keen to get going. While we at home returned to the fug of Christmas Day, he's been there and done it, and put on a marvellous show to boot. For him, it's all about a future that's out there to be had. A *big* future. 2013.

Happy *Who* Year! DWM

The Legacy Collection

As *Doctor Who* enters its 50th anniversary year, it has built up quite a legacy – so here's an aptly-named box set. Shall we look at the treats inside?

REVIEW BY **GARY GILLATT**

DVD BBC DVD

BOX SET CONTAINS *Shada* and *More Than 30 Years in the TARDIS*, among various other special features

RRP £20.42

Shada

Many have attempted to complete *Shada*. But it can never be completed in any meaningful way. That's because we can never know, for sure, what happens to Skagra's hat. Similarly, many have pondered whether *Shada* might have stood as one of *Doctor Who*'s great, defining adventures. Again, we can never answer that question with any confidence. That's because we simply don't know what happens to Skagra's hat.

First, though, we need to fill in the backstory for any newcomers out there. In 1979, *Shada* – a wannabe six-part *Doctor Who* adventure – was abandoned due to industrial action at the BBC, with only its location scenes and one third of its studio work in the can. In the 1980s, a hooky video of the completed material did the rounds of fandom, copied and re-copied until its contents dissolved into a hissing smear. Lost scenes were summarised in screens of strobing text output from an early home computer. It was a wondrous thing to behold. Then 1992 brought an official BBC Video, the gaps filled with earnest narration from a Tom Baker battling hypnosis by autocue. It's this version which has been dragged from the brink of obsolescence and cannily tarted-up to form the lead feature of this DVD box set. A decade on, 2003 gave us a spectacularly recast BBC Online/Big Finish animated audio adaptation, also available here as a generous extra. And last year brought Gareth Roberts' superb novelisation, which enriches and improves upon the source material immeasurably. In the future we can look forward to *Shada: The Collectible Card Game*, and *Shada: The Interpretive Dance Experience*, performed twice daily in a shopping centre near you. *Shada* will just keep on coming. And that's because, far from being cut short, it has secured its place as the story that will never end.

Skagra is the villain of *Shada*. It's a suitably unlovely name for an unlovely sneer of a man. Few characters in *Doctor Who* have ever looked more intrinsically cruel. His babyish face is fringed with curls, but his features are sharp, like a *putto*; a vengeful cherub. He has a rip of a scar down his forehead and right cheek. The cause of this scar is, with uncommon restraint for *Doctor Who*, never revealed, but Skagra wears it with pride. He is clearly every inch the scoundrel, from the hem of his long white cape to the brim of his huge white hat.

It's a sun hat, of sorts; the kind you might have found Jackie Onassis sheltering under on a weekend at the Hamptons. For added pizzazz, there's a spattered constellation of sequins. It's an uncompromising fashion statement; and Skagra, marvellously, doesn't give a damn what we think about it. When we first see him in present-day Cambridge, he turns to camera and smirks right back at us. "Yeah?" he's saying. "What of it?" Truly, he is a man to be reckoned with. Unfortunately, all this boiling self-belief can do nothing to distract us from the fact that he looks absolutely bloody ridiculous.

Skagra has come to Cambridge from space, in search of a leather-bound Time Lord plot device: 'The Worshipful and Ancient Law of Gallifrey'. He speaks with a precise, clipped voice, like a Nazi from a Sherlock Holmes movie. It's a measured performance from actor Christopher Neame, who knows he has to take the character a long way up, and then a long way down, from here. "I have *come*..." he tells Time Lord-in-hiding Professor Chronotis "...for the *bok*." He pronounces the word

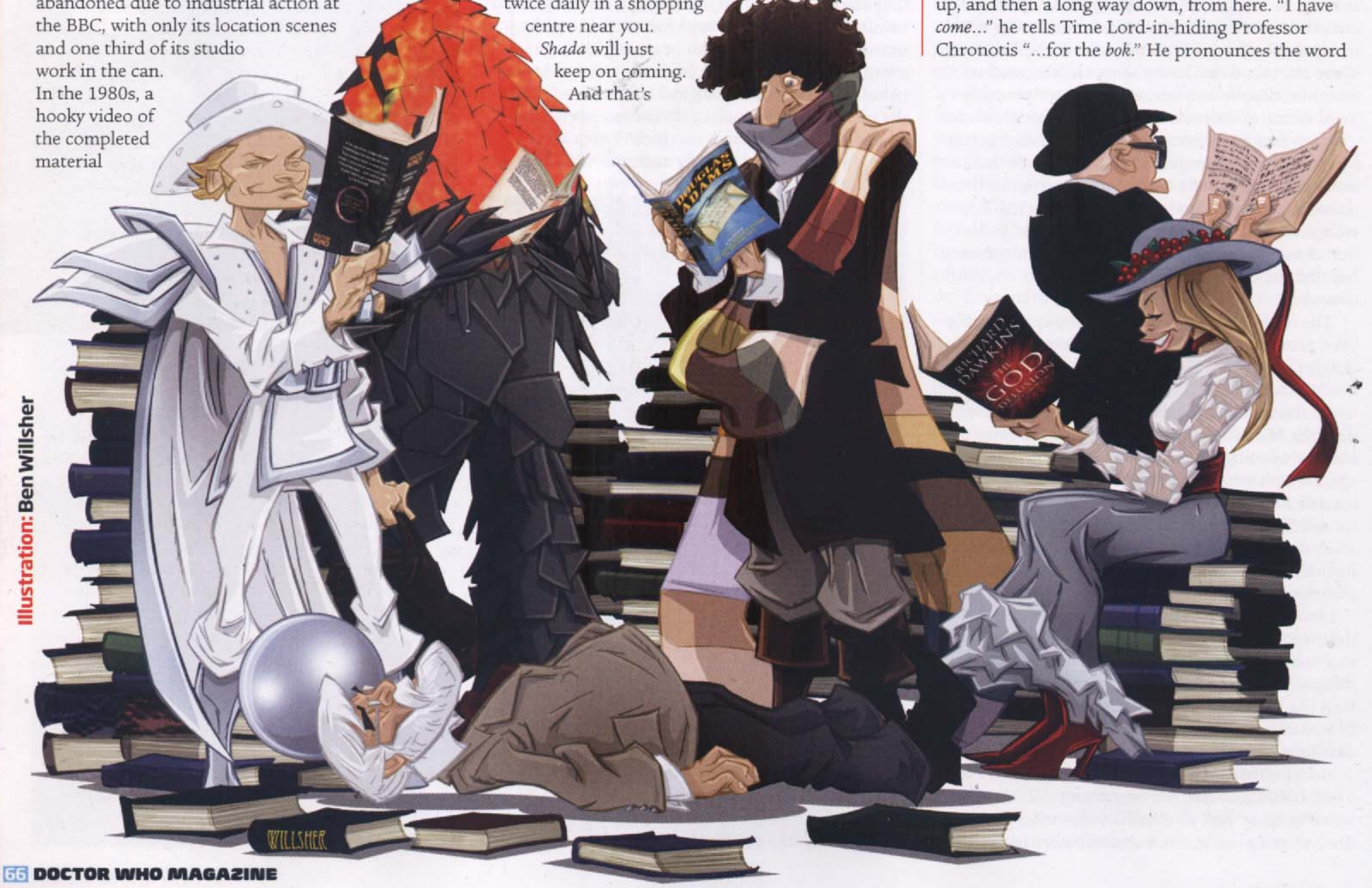

DOUGLAS ADAMS
RICHARD DAWKINS THE GOD DELUSION
WILLSHER

Illustration: Ben Willsher

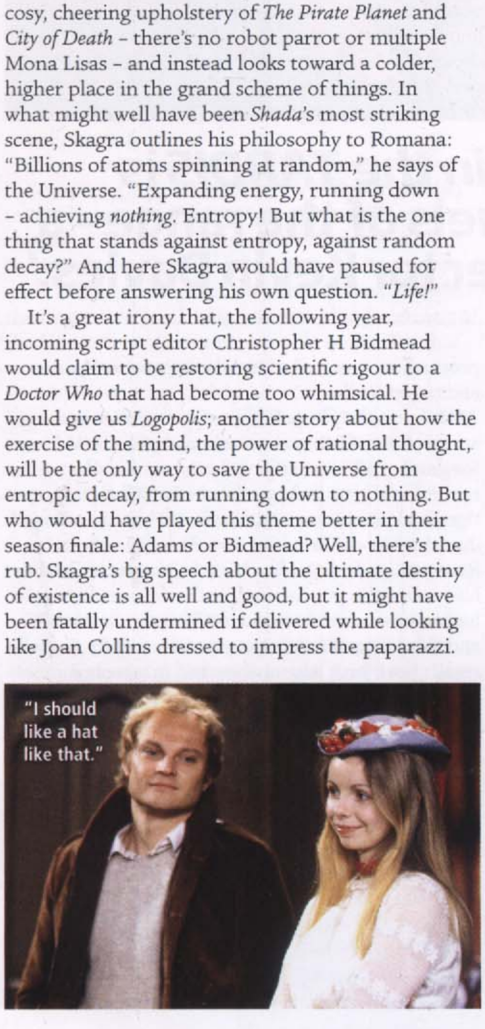
Romana reads the saucy bits from the novelisation of *Shada*.

'book' in just the way a chicken might. "Give *me*. The *bok*." And Skagra gets his bok eventually – thanks to rank stupidity on the Doctor's part, who's pelting about Cambridge on a bicycle – after which he takes Romana prisoner and steals the TARDIS. At this point, following a brief dalliance with polyester trousers, Skagra's back in his hat. He's clearly very attached to it.

And there's the problem. Due to the structure of the recording schedule, Neame only recorded one other scene as Skagra before the plug was pulled on *Shada*. It's his final moment in the story, by which point he's a ranting, twitching maniac, driven to distraction – round the bend and loop-the-loop – by the Doctor, who becomes the Inspector Clouseau to Skagra's Commissioner Dreyfus. And here's the thing: by this point, *Skagra's not wearing the hat*. So when does he lose it? Or, more to the point: for how long would he have worn it? Just how many unrecorded scenes might that hat have stolen? We will never know.

Judging by the script, all the best missing scenes of *Shada* would have featured Skagra. That calm, confident theft of the TARDIS would have been shocking in the extreme. How rare is it that we see someone other than the Doctor at the controls of his ship, let alone a villain? And though Skagra lacks the charm of the best of the Doctor's rivals, he roundly outclasses the Master and the like in terms of ambition. Skagra's plan to become "the Universal mind" – a single intelligence displacing every other consciousness in creation – is an absolute belter of a wheeze, and one of *Doctor Who*'s top five most imaginative evil schemes. Two of the others also come with Douglas Adams' name on their scripts, but *Shada* lacks the cosy, cheering upholstery of *The Pirate Planet* and *City of Death* – there's no robot parrot or multiple Mona Lisas – and instead looks toward a colder, higher place in the grand scheme of things. In what might well have been *Shada*'s most striking scene, Skagra outlines his philosophy to Romana: "Billions of atoms spinning at random," he says of the Universe. "Expanding energy, running down – achieving *nothing*. Entropy! But what is the one thing that stands against entropy, against random decay?" And here Skagra would have paused for effect before answering his own question. "*Life!*"

It's a great irony that, the following year, incoming script editor Christopher H Bidmead would claim to be restoring scientific rigour to a *Doctor Who* that had become too whimsical. He would give us *Logopolis*; another story about how the exercise of the mind, the power of rational thought, will be the only way to save the Universe from entropic decay, from running down to nothing. But who would have played this theme better in their season finale: Adams or Bidmead? Well, there's the rub. Skagra's big speech about the ultimate destiny of existence is all well and good, but it might have been fatally undermined if delivered while looking like Joan Collins dressed to impress the paparazzi.



"I should like a hat like that."

'With this version of *Shada*, nostalgia settles upon us in layers – as it comes to us from so many different times at once.'

But let's put the unseen and the unknown to one side for a moment, and ponder some of Shada's more familiar pleasures. The trick – as with most things in life – is to not let the familiarity diminish the joy. The revelation that Professor Chronotis' Cambridge rooms are a secret TARDIS, for example, is a total blinder. And that first appearance by Skagra on the bridge over the river Cam is a brilliant bit of scripting, as we've only just seen him draining brains somewhere and somewhen in outer space. His look-to-camera is really intended to say: "Yes, I'm here too! Good, isn't it?" It's certainly some cocksure storytelling, as the Doctor and Romana float blithely beneath in an out-of-control punt.

The punting sequence was, of course, co-opted for use in *The Five Doctors*, and so is doubly familiar. We know it so well we could recite it as catechism. The leaves, the colours. May Week's in June. So was the TARDIS. Definitely Newton. The duck that laughs "waak! waak! waak!" along with Lalla Ward and Tom Baker's erudite banter. The scene is a goosebumpy breath on the back of our necks, enough to make our fan gene shiver to attention. And here, cleaned up for DVD, and in its proper context, it looks achingly beautiful. The leafiness of those leaves, the colour of those colours. It's a perfect moment of *Doctor Who*, caught in a timeless bubble of eternal sunshine.

And it's perfect for a box set celebrating the legacy of *Doctor Who*, here at the start of the 50th anniversary year. For, with this version of *Shada*, nostalgia settles upon us in layers, because it comes to us from so many different times at once. It comes via *The Five Doctors* in 1983. It comes from Tom Baker's wonderfully batty museum-set introduction to the 1992 video, where he wittily re-enters *Doctor Who* from the exit. "I was irresistible in those days!" he says, which is true enough, but he's no less irresistible in his recalling of it. In addition, this *Shada* was put together by 1980s producer John Nathan-Turner – and it was a hard-fought labour of love, we must remember – who invited one of his favourite musicians, Keff McCulloch, to provide a score, and so our senses are also jabbed by the flatulent synthesizers of the Sylvester McCoy era. *Shada* is probably the composer's most agreeable work for *Doctor Who*; but then, asking this viewer to name Keff McCulloch's most enjoyable soundtrack is like asking him to name his most enjoyable toothache.

The Doctor has just seen Skagra's hat.

We now also have a whole new context granted to the story by *Doctor Who*'s reaffirmed mainstream success. What's most striking, looking at *Shada* afresh, is how modern it all is. It's remarkably assured in the way it plays with familiar situations. For example, we're tickled by being shown the TARDIS in Chronotis' room some time before we see the Doctor. Later, when *de facto* companion Chris Parsons is sent into the ship in search of a first aid kit, the wit is not so much in Romana's lengthy directions, but in the way actor Daniel Hill exits the police box out of breath, having run all the way back. This playfulness trusts to our intelligence, and is much how Russell T Davies or Steven Moffat might flatter us.

Of course, with two-and-a-half hours to fill, there's more time for characters to talk. They may do that weird, old fashioned thing of *sitting down* when they do it, but it's still recognisably the continuing rolling banter of today's *Doctor Who*. The Doctor and Romana's extended chat with Chronotis is so carefully rehearsed by the cast as to be almost sitcom. A favourite moment is when the Professor is asked why he called the Doctor to Cambridge. "It's a delicate matter," says Chronotis, and Romana respectfully looks away, as if the problem might ►

Boy's Own – a fan's adventure through *More Than 30 Years in the TARDIS*.

'*More Than 30 Years in the TARDIS* is one of the crown jewels of the range - a glorious job from director Kevin Davies.'

be something only to be discussed between Time Lads. She imagines, maybe, that the Professor wants to show the Doctor a worrisome rash he's found around his old, y'know, Eye of Harmony.

But Tom Baker looks tired. Around this time, by his own account, our star was burning the candle at both ends while taking a blowtorch to the middle. Or perhaps it's the same ill-health that would reportedly dog his next and final series as the Doctor, rendering it a muted postscript to his glittering reign. Some of his most Doctor-ish lines don't quite land with their usual, seemingly effortless, perfect placement. But perhaps he would have rallied had production continued - and then, what other great moments of *Doctor Who* might we have lost?

Well... Quite possibly *Doctor Who*'s most outrageous climax of all time. And, as ever, it all comes back to that hat.

It's the big Part Six showdown. On one side of Skagra's bright yellow command centre, we have the man himself, quite possibly glowering from beneath a large sequined brim. On the other side is the Doctor, who has done everything in his power to out-hat his enemy. The helmet that the Doctor would have built to deflect Skagra's mind power is described in the script as "having a jagged piece of table attached to it." Imagine then, the kind of understated performance we'd have got from a Season Seventeen Tom Baker, on the last day of term, with a piece of table on his head. But even that's not the half of it. The hat that was actually built is described in the production subtitles of this DVD as having "a rotating drum, covered in flashing lights". As the Doctor himself would have commented: "With this on my head, it won't matter whether it works or not. They'll all be paralysed laughing at me." And so, it's sequins versus lights. Evil Quentin Crisp versus a one-man walking wedding disco. As battles go, it's titfer tat. It would have been perfectly glorious. Or exquisitely embarrassing.

Of course, this is *Doctor Who*; where, much like Skagra's hat, it's quite possible to be both at the same time. But the unique thrill of *Shada* is that we can never, ever know for sure. And - for a series that we have all sliced and diced and roundly ranked and rated to six decimal places, several times over - that uncertainty, that mystery, is perhaps the most valuable thing of all.

Shada - Extra Features

There are many kinds of legacy. And *Shada* comes with no end of them, as some fine DVD extras remind us.

A first class set of 'info text' production subtitles runs alongside the main feature. It is a consummate piece of storytelling in itself, with the sad story of *Shada*'s demise demise - at 11.45am on Friday 30 November 1979 - intercut with a wealth of wonderful trivia. We're told that Tom Baker was busy in the week before location filming helping to launch a new comic. And so, we can infer, that while the Doctor is pursued on his bike through Cambridge by Skagra's 'mind sphere' in Part Two, he cycles past shops in which the first issue of the very magazine you are holding would have been on sale. There's a legacy for you.

A wistful production documentary takes members of the cast and crew back to Cambridge, while Baker comments from the bucolic bliss of a walk in the woods with his ebullient lurcher, Poppy. It's a lovely programme as far as it goes, but sadly stunted in its ambition. Could not more effort have been made into giving some sense of the unmade *Shada*? Designs exist for Skagra's command ship and for the titular prison planet of the Time Lords, so wouldn't this have been the perfect occasion to revive the DVD range's former obsession with 3D computer modelling of old sets? Couldn't we have finally had a little poke around Shada? We could have opened cell doors like an advent calendar until a Zygon popped out.

The cast and production team talk about how bonded the crew of *Shada* became during filming. Actor Daniel Hill - surely a shoo-in for the lead role in *Steven Moffat: The Motion Picture* - tells us of how he fell in love with production assistant Olivia Bazalgette. They went on to marry, and now have three children together. Now *there's* a legacy for you.

(However, *Shada*'s finest legacy - while we're on the subject - is to be found elsewhere. For that, you need to seek out Lalla Ward's talking book version of Gareth Roberts' novelisation. It is, for sure, the very best way to enjoy *Shada*. Lalla gives her all playing Skagra's spaceship; a female artificial intelligence who is persuaded to reprogram herself by the Doctor, and is thoroughly seduced by his Time Lord touch. "Ooh!" says Lalla. "Ooh. *Ooooh!* That hit the spot, Doctor." And when you stop to think about who is talking about whom, and what they were up to at the time *Shada* was in production, you understand that there really is no end to the madness.)

Strike! Strike! is a first class documentary looking at the effect of BBC union action on *Doctor Who*, for good or ill, down the years. It's a sobering reminder of how lucky we were that *Warhead* - the serial planned to end Season 20 but abandoned due to strike action - was revived for Season 21 as *Resurrection of the Daleks*. Can you *imagine* how many half-baked fan productions of that we would have had to sit through? Meanwhile, former *Doctor Who* and *Sarah Jane Adventures* script editor Gary Russell recalls how, back when he worked in a more junior capacity at the Beeb in the 1980s, the management would stamp a little picture of a Christmas tree on the staff files of any likely troublemakers. Russell expresses pride at the fact his file came with *two* Christmas trees. It's likely that this is because he was seen as a Trotskyite rabble-rouser - the Roj Blake of the BBC press office - but more enquiring minds might wonder if it was just because of his unreconstructed, unconscionable views on the subject of *City of Death*.

Watching the documentary *Being a Girl* must be the closest one can get in this world to experiencing Sutekh's ultimate doom after the Doctor nobbled his time-space corridor. The start and end of the programme telescope away to infinity, until it feels like one has somehow *always* been watching it. Its stated objective is to explore the role of women in *Doctor Who*; their empowerment or otherwise. A female production team would have been a nice idea for a project like this, but instead just two contributors – Emma Price, of **DWM**'s Time Team, and broadcaster Sahira Ahmed – are expected to carry the whole thing, fending off a series of eye-crossingly long-winded questions as best they can. Ahmed, discussing the earliest roles for women in *Doctor Who,* over footage of Barbara Wright, says: "The women in it are kind of whiny, and they're kind of high-pitched in their voices. And they're kind of going round like Margaret Thatcher... With their kind of set hair, and sort of corsets." As statements go, it almost fulfils the 1963 brief for *Doctor Who* itself; reaching forwards in time, backwards in time, and kind of sideways into a parallel dimension where it might sort of make the slightest sense at all.

The Three Granddaughters – Carole Ann Ford, Jessica Carney and Roberta Tovey.

30 Years in the TARDIS

The other star feature of this box set, the documentary *More Than 30 Years in the TARDIS,* would have been within its rights to harangue its agent for top billing. It's one of the crown jewels of the BBC Video and DVD range, and simply a glorious job of work from director Kevin Davies and his team.

An extended version of a programme originally made for BBC One to celebrate *Doctor Who*'s first three decades, *More Than 30 Years* piles joy upon joy, pleasure upon pleasure. Hundreds of skilfully curated archive clips are wrapped up with witty star interviews and then tied with a wonderful ribbon of specially-shot drama, featuring the perilous adventures of an imaginative young *Doctor Who* fan and a hit parade of old monsters. And now, in 2013, with the documentary itself being 20 years old, it's nostalgia squared.

"Squeezed between the football results and the Tellygoons, a legend was born." "An essential belief in the 'rightness' of things." "A real popped-up engine." "The colour for monsters is gween." "I screamed my way out of the show." These are just a few of the phrases that have earned their place in the *Doctor Who* book of quotations along with any of the Doctor's own most memorable quips. But this viewer's favourite will always be from a conversation about 1960s movie Daleks between actresses Jennie Linden and Roberta Tovey. "They shot foam, didn't they?" recalls Linden, *aka* Big Screen Barbara. "Fire extinguishers," corrects Big Screen Susan, politely enough, recalling the belching blasts of carbon dioxide vapour. "Yes. That's the word I was looking for..." replies Babs. "*Foam.*" Whatever the mundane truth of the matter, she's bloody well going to have the last word.

Thanks to this DVD, it's a pleasure to see again so many who have since passed, looking so full of vim and vigour, piss and vinegar. And there are many others looking so wonderfully *young*. In his trademark polo neck, Terrance Dicks could be leaning out of the back flap of a WH Allen *Doctor Who* novelisation. Nicola Bryant, however, somehow looks exactly the same in 1993 as she does today. Here, she appears in her best-ever scene with her Doctor, Colin Baker, making warm and witty repartee as a troop of Cybermen follow them down the steps of St Paul's Cathedral. If they'd been allowed to play Peri and the Doctor like this, without the dead hand of script editor Eric Saward steering their doomed ship, then the history of *Doctor Who* would have been very different indeed.

But *More Than 30 Years*' finest moment comes with its great, final *coup de théâtre*, as the young boy we've been following through the film walks up to the TARDIS, looks back over his shoulder in a seeming moment of doubt, but then smiles and pushes open the door. And then... Oh, and *then*... For the first time ever, the camera tracks into the control room in what appears to be a single, sweeping shot. Accompanied by Mark Ayres' elegiac music, it's pure magic, and one of *Doctor Who*'s most glorious moments. It's taken another two decades – until our recent Christmas Special in fact – for the series itself to deliver a scene for the TARDIS with anything like the same emotional wallop.

More Than 30 Years alone makes this box set an essential purchase. May we dream that the BBC might produce anything half as good to mark the 50th anniversary. However, in an appalling oversight, given the significance of this programme, there's no commentary from Davies, Ayres or any of the team. There's a host of tall tales to be told from behind the scenes. How could there not be? One day in TV Centre alone brought together Toyah Willcox, Mike Gatting, Jennie Linden, Roberta Tovey, Roy Castle, Ian Levine and the Emperor Dalek all in a single studio.

Finally, this third disc is rounded out with a few more orphan DVD extras that have drifted in to fill out this already packed release.

Nicholas Courtney Remembered is the least of them; a shoddy tribute to our late Brigadier Lethbridge-Stewart, based around a few minutes of interview with a clearly very unwell Courtney. The interview couldn't be completed, and makes for uncomfortable viewing. It should have been abandoned – with regret, of course – but has instead been stitched into this ghastly Frankenstein's monster of a programme. A tribute compiled purely from archive material, and memories of Courtney's colleagues, would have been far more appropriate.

One last highlight is *Those Deadly Divas,* which – as the title alone suggests – does more to celebrate the emancipation of women in *Doctor Who* than Disc Two's *Being a Girl*. It appears to have been on the shelf at 2|entertain for some years, probably because of the poor sound quality; having seemingly been recorded in a nightclub toilet.

Kate O'Mara, Tracy-Ann Oberman and Camille Coduri discuss some totemic *Doctor Who* villainesses. The fun is that they've actually watched the episodes in question. There's a special joy to hearing Jackie Tyler discussing *Silver Nemesis* in some detail, or the Rani expressing envy of the potent sexuality of Captain Wrack. *Shada* novelist and TV writer Gareth Roberts entertains with typically droll asides, while former **DWM** editor Clayton Hickman floats the idea that, in creating Tracy-Ann Oberman's *Doctor Who* character – *Army of Ghosts*' flamboyant Torchwood boss Yvonne Hartman – writer Russell T Davies was giving us a female version of himself. It's a persuasive theory, but it only raises another question: has Steven Moffat also written his anima – his suppressed feminine unconscious – into the series?

Hmm... Scots firebrand Amelia Pond, you say? Don't be silly. It has to be Madame Kovarian. She gets things done. She favours season finales. She's got the hairdo. If Daniel Hill's not available for *The Moffat Movie*, then surely Frances Barber's a cert. **DWM**

Strike!
Strike!
TECHNICAL FAULT

Camille Coduri discusses *Those Deadly Divas.*

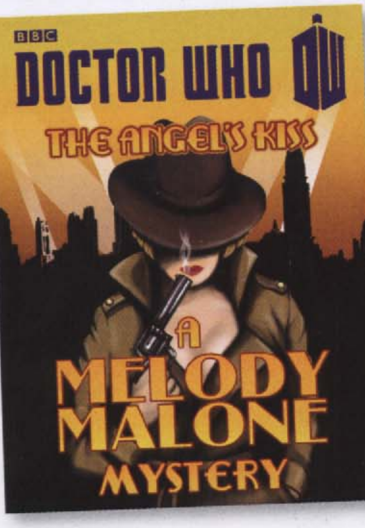
Broadcaster Sahira Ahmed in *Being a Girl.*

Nicholas Courtney Remembered.

The Angel's Kiss

E-BOOK BBC

WRITTEN BY Melody Malone with Justin Richards
RRP £1.99



Never judge a book by its cover. Yes, *The Angel's Kiss* may look suspiciously like the lurid dime novel that played such an important part in the tragic events of *The Angels Take Manhattan*, but it's not. You're not going to get a straight novelisation of the episode or even the on-screen action from ice-hearted Melody Malone's point of view. What you actually get is the e-book equivalent of a TV minisode (do we really call them that?).

Writing as tough-as-immaculately-painted-nails private detective Melody Malone, this e-book exclusive sees our husky heroine hired by chisel-jawed Clark Gable-lookalike, Rock Railton. The star of upcoming blockbuster movie *Lady Don't Shoot* is a man scared for his very life. Someone at his film studio wants him dead and the terrified schmuck is understandably eager to know why. Malone accepts the case, secretly hoping to accept much more from Rock after office hours are over, but is frankly insulted when the matinee idol fails to even recognise her just 24 hours later. The mystery deepens when an old man who is the spitting image of an elderly Railton, drops down dead at her feet. Before you can say 'Hello Sweetie', Malone is embroiled in a dangerous world of brainless starlets, mad movie moguls and something nasty lurking behind the curtains.

There's plenty to enjoy here. The film noir-inspired action rattles along faster than a tommy gun spitting hot lead and there are laughs aplenty. Best of all, Justin Richards nails River Song from the first page – so to speak. There's no mistaking the Doctor's other half, never one to let the chance for a double – or even single – entendre slip by. If you can't hear Alex Kingston relishing every suggestive line, you've probably not got a pulse. River Song slinks her way through the two-fisted tale as only she can – dressed to kill and willing to use every weapon in her impressive arsenal. Cleverly, she never reveals her true identity. The fun for the reader comes from spotting the subtle – and sometimes not so subtle – references to everyone's favourite time-travelling wife.

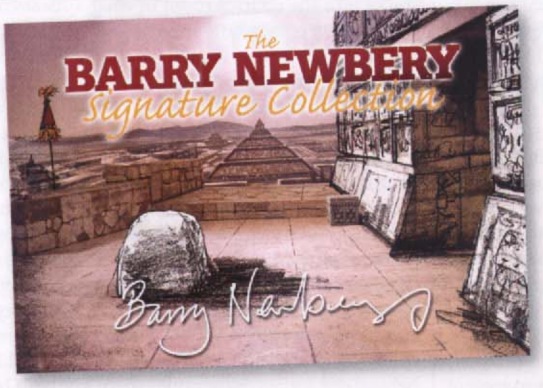
While there are no prizes for guessing the identity of the monster behind Sunlight Studio's glitz and glamour, Richards does play with his lonely assassin's *modus operandi*. This stone-cold killer doesn't just zap its victims into the past as has been the case in episodes of the TV series – their deaths are far more immediate and cruel. The reasons for this new form of attack aren't ever fully explained, but the reader is kept guessing right up to the final twist in the tale.

Besides, as the stricken statue spends most of the novella in chains, it can hardly sneak up on our heroine every time she bats her eyelids. *The Angel's Kiss* ends as the Doctor's potboiler begins, with combat-ready lippy and a cleavage to die for. Like all the great works of pulp fiction, it's quick, quirky and more than a little camp, a fun distraction to fill the void until River's next fruity appearance. It's also hopefully the first in a long line of digital shorts from BBC Books. While further *Melody Malone Mysteries* would certainly be more than welcome, the e-book release of *Devil in the Smoke* (again by Richards) late in 2012, starring the Lizard Woman of Paternoster Row, was a welcome surprise. After all, a series of short stories launched the literary career of London's *other* Great Detective. **CAVAN SCOTT**

The Barry Newbery Signature Collection

BOOK Telos Publishing

WRITTEN BY Barry Newbery
RRP £24.99



The Barry Newbery Signature Collection is an odd little memento of the works of one of *Doctor Who*'s visionary architects. Barry Newbery worked as designer on 14 *Doctor Who* stories between 1963 and 1984, including the very first episode, *An Unearthly Child* – although he did not originate the look of the TARDIS interior.

The book is a visual journey through Newbery's prolific *Doctor Who* work, with a sumptuous set of pictures selected from the designer's personal collection, simply presented throughout. All but two of Newbery's stories are covered here (no visual material was available for *Doctor Who and the Silurians* or *The Awakening*), and there's a lot to look at. The stories are covered chronologically by historical period, or grouped into alien planets, not broadcast order, which feels a little jarring. The latter would have been a more sensible route to take, the better to appreciate how Newbery's work developed across his 21-year association with the show.

This is something of a missed opportunity. The pictures do a good job in themselves of presenting Newbery's really quite dazzling work on *Doctor Who*, but a tighter editorial hand could have brought so much more. Pictures largely go uncaptioned – frustrating when actors are in frame, or you want some detail explaining. Newbery's commentary – taken from previously published interviews – is interesting, but a knowledge of the subject matter is assumed. What's Ealing? Who is Rodney Bennett? A bit of context to the images, combined with the commentary would have been welcome. And at £24.99, the brochure-style volume feels a bit slight for what should be a sumptuous prestige product.

However, the images in themselves, allowed to breathe through simple layout, are stunning. Newbery laid down an incredible body of work in his career, not just on *Doctor Who*, and it's nice to have a collected volume to show off his endlessly inventive and detailed set designs. It's just a shame that more thought and attention hasn't gone into telling the story behind the images. **MARK WRIGHT**

Dark Eyes

AUDIO DRAMA Big Finish

WRITTEN BY Nicholas Briggs
STARRING Paul McGann (the Eighth Doctor), Ruth Bradley (Molly O'Sullivan)
ALSO STARRING Peter Egan (Straxus), Toby Jones (Kotris), Tim Treloar (Lord President), Laura Molyneaux (Isabel Stanford), Natalie Burt (Sally Armstrong), Ian Cullen (Nadeyan)
RRP £20.00 (CD), £20.00 (download)

When Big Finish released this new Eighth Doctor box set to download, the company's website collapsed under the sudden rush of demand. That's how anticipated this has been: the online equivalent of the first day of the January sales. We've been waiting since March 2011 for the continuation of the Eighth Doctor's story, since the traumatic and brilliant climax to his last series of adventures with Lucie Miller in *To the Death*. The cliffhanger to that story was essentially a question: where does the Doctor go from here?

The answer is shockingly simple: to the very end of hope, to the last day of the universe, where no Time Lord has gone before. The Doctor wants to look back on it all from the end, to see whether it was worth it. Writer and director Nicholas Briggs nails exactly the kind of reckless impulsiveness that defined this Doctor in his one TV appearance, and uses it to hurl us, via the very welcome return of the no-nonsense, percussive David Arnold theme arrangement, into an encounter with purring, supercilious Time Lord Straxus, who offers the Doctor a mission and, perhaps, something to hope for.

Straxus sends the Doctor straight into the middle of the Great War, one of the most horrendous moments of human history. It immediately recalls the beginning of the Second Doctor's epic swansong *The War Games* – and it's a fair comparison, given that this box set has about the same running time, and ends up taking us from

Return of the Rocket Men

AUDIO READING Big Finish

WRITTEN BY Matt Fitton
PERFORMED BY Peter Purves and Tim Treloar
FEATURING The First Doctor, Steven and Dodo
RRP £8.99 (CD), £7.99 (download)

warzone to warzone and beyond in a series of carefully controlled plot twists. Wisely, like Terrance Dicks, Nick Briggs recognises that the Great War is terrifying enough not to require any other horror, and while there is alien interference, it takes the familiarly horrible form of gas attacks, infection and constant shelling. The Doctor himself takes quite a pounding so that by the end of the first disc he's in need not only of a new costume, but also a nurse. Thankfully, Molly O'Sullivan of the Voluntary Aid Detachment is on hand to help. But she's not the mop-your-brow type, and the rest of the story is very much driven by her unfolding relationship with the Doctor.

There's something extraordinary about Molly – beyond the fact that she's a young woman prepared to put herself through the horrors of the Great War. Something about her that's not quite right, that's piqued the Doctor's interest. For a start, she recognises the TARDIS. And she's strangely familiar with the controls. And while she poses a mystery for the Doctor, he's an equal mystery to her: a man with a brilliant mind, but she suspects a no-good, murky past. They make an excellent pairing because both of them have lost people they loved dearly, and both of them have to learn to become less cynical, to allow themselves to hope again.

Fleeing the Daleks from one World War to another, the two of them arrive in Dunkirk in 1940 – which pushes Molly into as dark a place as the Doctor, when she believes that the Great War ends with the British pushed back into the sea, that the struggle has been hopeless. But from there, to the 1970s, and to the alien worlds of Halalka, Skaro and Srangor the Doctor and Molly begin to trust one another, and to uncover each other's secrets. Ruth Bradley is excellent as Molly, walking a fine balance by refusing to take any of the Doctor's nonsense without becoming relentlessly abrasive. As the chase through time continues; she conveys real excitement about going into space. Meanwhile, Paul McGann has rarely sounded so enthused. I want to spend more time in the company of these two.

DOCTOR WHO
DARK EYES

But then, it all ends in a confrontation with *X and the Daleks*. The identity of X is fairly obvious – on first glance, but Briggs has cleverly seeded another mystery inside this, one linked to the single-mindedly vengeful Kotris (*Amy's Choice* star Toby Jones, channelling the Dream Lord's malevolent impishness) and the Daleks' plans for the universe. It would be unrealistic to expect the ending to pack the same game-changing gut-punch of *To the Death*: this is a play about new beginnings and rediscovering hope, and it undermines the character of the Doctor if he can only ever achieve victory at a terrible cost. What it does show is the escalating ferocity of the Daleks and the increasing ruthlessness of the Time Lords. Let's not be coy about the fact that the Time War – that vast conflict that scarred the Ninth and Tenth Doctors – is now underway, with the Daleks and Time Lords battling each other for supremacy over the universe. With a fantastic new costume and a rediscovered sense of purpose, the Eighth Doctor has never seemed so up for the fight. I can't wait to hear what happens next. **MATT MICHAEL**

> 'Nicholas Briggs nails the reckless impulsiveness that defined this Doctor on TV...'

The Shadow Heart

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
SYLVESTER McCOY in
THE SHADOW HEART
by JONATHAN MORRIS
FULL CAST AUDIO DRAMA

AUDIO DRAMA Big Finish

WRITTEN BY Jonathan Morris
STARRING Sylvester McCoy (the Seventh Doctor)
ALSO STARRING James Wilby (Tenebris), Chase Masterson (Vienna Salvatori)
RRP £14.99 (CD), £12.99 (download)

The Shadow Heart is the last instalment in a trilogy that's spanned three Doctors and the rise and fall of the Drashani Empire. This time, it's the Seventh Doctor who's caught up in the plans of the pyrokinetic Lord Tenebris and his undying lust for the late Princess Aliona. And, as he so often has done to villains in the past, this Doctor plans to put a final end to Tenebris' machinations. Unfortunately, there are other parties with different plans – the judgemental Wrath; intergalactic Del Boy and Rodney Talbar and Horval, bounty hunter Vienna Salvatori, and Lord Tenebris himself. Throw in the fact that the Seventh Doctor, like the Eleventh, isn't averse to sending himself notes from his own future, and you realise this is going to get complicated.

The ongoing theme of this trilogy has been the Doctor reaping the whirlwind of his earlier incarnations' actions – so, last month we had the Sixth Doctor using the Wrath to clean up the fall-out from the Fifth's disastrously ineffectual first visit to the Drashani Empire. But the Sixth Doctor is himself far from consistently perfect, and by allowing his self-indulgence to override his judgement has unleashed an even graver threat. And the Seventh Doctor's not above criticism. Jonathan Morris finds a wittily novel way of synthesising the pratfalling bumbler of Season 24 with the omniscient plotter of Season 25 by having this Doctor's uncanny foreknowledge entirely due to a casual disregard for cause and effect, so that we get a Buster Keatonish Time Lord going to ever more elaborate lengths to conceal the impact of his carelessness. In short, the Doctor in any of his incarnations doesn't come out of this trilogy covered in glory.

Sylvester McCoy, however, rises to the occasion magnificently, giving a mercurial and upbeat performance that's a long way from the world-weary interpretation of the recent *UNIT: Dominion* plays. This has been a bumper year for him because we've also had the manipulative, dark and dangerous Doctor of *Love and War* and the Hex trilogy. These have also been McCoy's best performances for Big Finish: nuanced performances that suggest a Seventh Doctor at different points in his life, but always with the same underlying magic. No wonder Peter Jackson wanted him for a wizard.

Elsewhere, Morris populates the play with a memorable cast of supporting characters, the most notable of whom is Vienna Salvatori, played by *Deep Space Nine* star Chase Masterson (soon to appear in a separate series of audio plays). She is a fairly familiar character – a kind of ruthless space assassin – made more interesting because we're kept guessing about her real motives until quite late in the play. But on balance, I think I would prefer to hear a spin-off series featuring Talbar and Horval, a pair of scrap metal dealers who, like C3PO and R2-D2, provide a comic commentary on the action, and help to make sense of the tangled timelines.

The play – and the trilogy – ends with a new hope: perfectly apt given how much it's drawn on *Star Wars*' familiar mix of fairytale and space opera. This hasn't been Big Finish's most consistently strong mini-series, but in its scope and ambition, it's certainly worth a listen. **MATT MICHAEL**

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
PETER PURVES performs
RETURN OF THE ROCKET MEN
by MATT FITTON
THE COMPANION CHRONICLES

Steven Taylor has got comfortable in his role as protector to Dodo and an increasingly frail Doctor. But events unfolding on the new Earth colony of Ulysses 159 threaten to disrupt the TARDIS crew.

The colonists are beinig preyed upon by the Rocket Men, ruthless space bandits, and need a protector themselves. Steven's used to playing the hero, of course. But this time it's different: because as a younger man Steven remembers his own encounter with the Rocket Men in orbit of Ulysses 159 – an encounter that concluded with him being rescued by an older version of himself, and seeing that older version shot dead.

The audio explores the idea of time catching up with Steven. As the story unfolds, writer Matt Fitton has Steven gradually realise that this is the day he's going to die. It's an effective, if grim, idea that's well handled. But it's a shame that Peter Purves has tended to do so many of the serious, weighty *Companion Chronicles* – while that fits with the tone of *Doctor Who*'s third series (1965/66), I'm holding out for another *Time Meddler* or *Gunfighters* where he can have some fun.

That said, *Return of the Rocket Men* works well as a claustrophobic, tense story for Steven with clear, high stakes, and Purves brilliantly plays Steven's matter-of-fact assessment of the situation: a true hero is the one who's afraid, but does it anyway. While this lacks the simmering romance between Ian and Barbara in the original *The Rocket Men*, the tension is higher because unlike Ian, Steven has no-one specifically to live for.

The play's conclusion answers Steven's question, and starts to move towards a new beginning for the character – hopefully one where he can lighten up a bit, and look forward again. **MATT MICHAEL**

Bernice Summerfield
Many Happy Returns

Many Happy Returns

AUDIO DRAMA Big Finish

WRITTEN BY Various
STARRING Lisa Bowerman (Bernice Summerfield)
ALSO STARRING Steven Wickham (Joseph), Miles Richardson (Irving Braxiatel)
RRP £10.00 (download only)

This special Big Finish audio (proceeds going to Invest in ME) celebrates 20 years of Bernice Summerfield by taking us on a trip through her memories in a museum of all of time and space. Star exhibits include Benny's diaries, complete with multiple post-it notes, telling both the true and sanitised story of her past adventures.

Then there's Joseph, Benny's electronic butler in the form of a floating smiley football, a reminder of happier times and places, and the kind of reckless lifestyle Benny lived before she became a mother. There's Braxiatel, that snooty, supercilious arch-manipulator, recruiting Benny to his collection with a personalised copy of the Doomsday Book. There are Adrian and Peter, and Bev – friends and family Benny found after she left the university on Dellah to work on Brax's asteroid. And Ruth, Jack, and so many other friends – everyone you'd expect is here.

That includes Jason – and while the tone of the audio starts light, by the end it's gone into some unexpectedly deep and emotional areas. Benny and Jason are Liz Taylor and Richard Burton, the same passion, love and hate, across all of time and space. This, and her other most important relationship – to archaeology, are the heartbreakingly beautiful centrepieces to a play that's more sweetly nostalgic than laugh-out-loud funny.

While the play might make you reflect that River Song wasn't the first time-travelling archaeologist to travel with the Doctor, it concludes that Benny endures because she is so many things – lover, author, teacher, *bon viveur*, mother. Long may she continue. **MATT MICHAEL**

Voyage to Venus

AUDIO DRAMA Big Finish

WRITTEN BY Jonathan Morris
STARRING Colin Baker (the Sixth Doctor)
ALSO STARRING Christopher Benjamin (Henry Gordon Jago), Trevor Baxter (Professor George Litefoot), Juliet Aubrey (Vulpina), Hugh Ross (Vepaja)
RRP £5.00 (CD), £1.00 (download)

Roll up, roll up! In the first of two special releases featuring eminent Victorians Henry Gordon Jago and Professor George Litefoot plus the Sixth Doctor, a tribe of Amazon women on the planet Venus place our heroes into dire peril!

Prolific wordsmith Jonathan Morris has been reading up on his Jules Verne and HG Wells, and with its handsome cover evoking the sci-fi pulps of yesteryear, *Voyage to Venus* really goes for the style of early sci-fi. The planet of the women idea has the potential to be sexism dressed up as comedy. Morris cuts through this by making the women more than capable of sorting out their own problems without some men telling them what to do.

Morris succeeds in playing up to the best aspects of the three regular characters. The Doctor's questioning merely prompts chief scientist Ursina to confront what she's known for some time. Litefoot is appalled by slavery and quite unwilling to go along with Jago's preposterous suggestion that they plant the British flag and claim Venus as a colony for the Queen-Empress.

Jago, meanwhile, has used his silver tongue to ingratiate himself with Empress Vulpina – to the extent of becoming her pet. But that counts for nothing when the truth about Venus,

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
Colin Baker Trevor Baxter and Christopher Benjamin in
VOYAGE TO VENUS
by Jonathan Morris
featuring Juliet Aubrey and Hugh Ross
BIG
FULL CAST AUDIO DRAMA

and the womens' relationship to it, is revealed – and the stage is set for a showdown to the most perfect musical accompaniment.

Taking in everything from shanghorns, perigosto sticks, Victorian carols and Venusian lullabies, this is a great way to keep that lingering Christmas spirit mulling, even if the cliffhanger lead-in to December's *Voyage to the New World* suggests it might be some while before the time-travellers make it back to Victorian London for their own nip of brandy and mince pies. **MATT MICHAEL**

Sleepers in the Dust

AUDIO READING AudioGO

WRITTEN BY Darren Jones
FEATURING The Eleventh Doctor, Amy and Rory
READ BY Arthur Darvill
RRP £10.20 (CD)

BBC
READ BY ARTHUR DARVILL
DOCTOR WHO
SLEEPERS IN THE DUST
AN EXCLUSIVE AUDIO STORY WRITTEN BY DARREN JONES

Read by Arthur Darvill (Rory Williams), Darren Jones' frenetic story sees the Doctor battling to save the crew of a small exploratory craft that has picked up a deadly virus within hours of arriving on a seemingly lifeless planet. The virus is the product of germ warfare, a bio-weapon so deadly that the bacteria can actually form another creature inside the body of its victim. When Amy falls ill, the Doctor must travel back in time to stop the scientist who created the virus in the first place and therefore change hundreds of years of history in the process.

It's hard to believe the unusual virus that attacks the spaceship crew at the beginning, but by the end, enough explanation has been given to just about make it plausible. The Doctor and Rory's trip back through time also allows for a change of pace and setting. The story starts out like it's going to be a claustrophobic drama in the *Alien* mode, until the Doctor's journey brings him to the blood and thunder of an apocalyptic war zone and then to a scientific laboratory.

While the story is travelling in this direction, things remain fairly easy to follow, with Simon Hunt's excellent mood music illustrating all the shifting locations. Less satisfying is when the story returns to Amy. As the Doctor warns Rory, meddling with time can be complicated. Never a truer word spoken. **VANESSA BISHOP**

The Pirate Planet

TV SOUNDTRACK AudioGO

WRITTEN BY Douglas Adams
STARRING Tom Baker (the Fourth Doctor), Mary Tamm (Romana), John Leeson (K9)
RRP £13.25 (CD)

The Pirate Planet's soundtrack release has been dedicated (both on the sleeve and the recording itself) to the memory of Mary Tamm, who played Romana, and the story is an excellent choice in this respect. The adventure opens with Romana coolly demonstrating how to land the TARDIS properly and there's something in the Doctor and K9's observation that Romana is "very, very alright…" that seems to go beyond a recognition of her piloting skills. With little of the escape and capture routine of her other stories, *The Pirate Planet* doesn't sideline Romana.

The portrayal of the Pirate Captain is less successful. With the whole of his left side replaced with robotic parts, he could be a terrifying figure. However, with what narrator John Leeson calls "a bravura performance" in a welcome bonus interview on this release, Captain actor Bruce Purchase goes straight for the humour. While his pantomime bellowing is extremely tiring, his sorrow over the death of his loyal first officer, the Smee-like Mr Fibuli, is unexpectedly poignant. Overall, though, it's too little too late.

The Pirate Planet is imaginative and its key idea – of a hollow planet capable of materialising around another to plunder its mineral wealth – is captured better by the story's dialogue than its visuals. Tom Baker's memorable line comparing the grip of the Captain's planet to a clenched fist stands out like never before.

The linking script avoids too much description – and this is a blessing as the story's location work is a disappointment, filmed at a bland power station and a run-down Welsh colliery. So a narration that allows the listener to dream up alternatives makes this story even more appealing. **VANESSA BISHOP**

DOCTOR WHO
BBC
THE PIRATE PLANET
The BBC Full-Cast Television Soundtrack starring Tom Baker
Narrated by John Leeson

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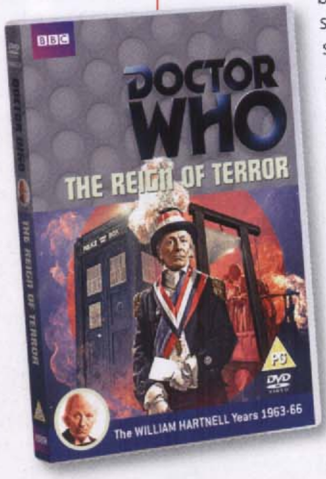
The Reign of Terror

DVD BBC
STARRING William Hartnell (the First Doctor), Carole Ann Ford (Susan), William Russell (Ian) and Jacqueline Hill (Barbara)
WRITTEN BY Dennis Spooner
DIRECTED BY Henric Hirsch
FIRST BROADCAST 8 August – 12 September 1964
RRP £20.42
RELEASED 28 JANUARY

The Reign of Terror is the final serial from *Doctor Who*'s first year to be released on DVD. It's a fragile piece of TV history – indeed, it's one of those patchwork serials which is currently missing a couple of episodes, with the fourth and fifth parts represented by new animation sequences, matched to the original soundtrack. "No-one in the history of animation has animated this way before," claims producer Austen Atkinson... but more of that on page 32.

"It seemed like a bit of a double-edged sword," confesses documentary producer Chris Chapman, of the opportunity to make a feature about the serial. "On the one hand, this was a 1960s tale with an insane behind-the-scenes story – the director Henric Hirsch seemingly having suffered something of a nervous breakdown and having to be replaced at short notice for an episode. But, on the other hand, very few of the cast and crew were still around to tell that story. Tricky!

"The first step was to try to find Henric. His death had been reported in **DWM** many years ago, but Toby Hadoke scotched that by showing me a letter that Henric had written to a *Doctor Who* researcher much later. It would certainly seem that Henric was still alive around ten years ago, and living in Australia. I sent a letter, but no reply came, so I dispatched the supremely helpful Aussie *Who* expert Damian Shanahan to go and knock on Henric's door! Sadly, he found the house to be empty, with neighbours reporting that they thought Henric had passed away some years ago. It was another sad reminder of just how long ago those early *Doctor Who* stories now are..."



Can't speak French? The Doctor does a deal for some some new clothes in *The Reign of Terror*.

'The mystery of who directed the third episode adds a touch of spice to the documentary...'

The mystery underlying the production of just who exactly *did* direct the third episode adds a touch of spice to the documentary. "The godsend for me was production assistant Timothy Combe," Chapman points out. "I've worked with Tim before and am always astounded by how sharp his memory is. He was able to talk us through every detail of the production of *The Reign of Terror*, and the impact it had on Henric. Carole Ann Ford and William Russell also remembered lots of juicy details from this fraught production."

Carole and Tim are joined by several fellow veterans of the production on the commentary track, again expertly moderated by Toby Hadoke. The animated episodes were approached slightly differently, though. "On the DVD release of 1968's *The Invasion*, the two 'missing' episodes had one commentary from the animators explaining their work and one from the actors admiring their illustrated selves," Hadoke explains. "We didn't have that option here, as the animation wasn't finished when we recorded

Don't Lose Your Head
The Making of The Reign of Terror

Tim Combe
Production Assistant

Carole Ann Ford
'Susan'

William Russell
'Ian'

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

JANUARY

MONDAY 28
DVD
- ***The Reign of Terror*** by Dennis Spooner [First Doctor, Susan, Ian, Barbara] BBC DVD £20.42 See above

THURSDAY 31
CD - AUDIO DRAMA
- ***The Auntie Matter*** by Jonathan Morris [Fourth Doctor and Romana] Big Finish £10.99 See page 76
- ***The Wrong Doctors*** by Matt Fitton [Sixth Doctor, Mel] Big Finish £14.99 See page 76
- ***The Companion Chronicles: The Flames of Cadiz*** by Marc Platt [First Doctor, Susan, Ian, Barbara] Big Finish £8.99 See page 77

FEBRUARY

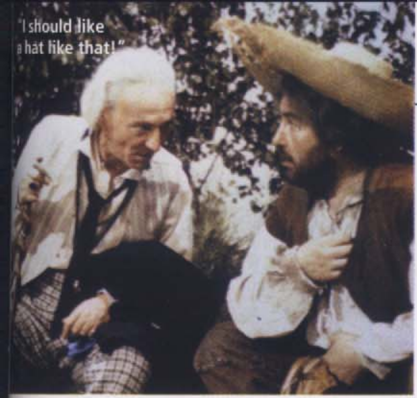
FRIDAY 1
BOOKS
- ***The Silurian Gift*** by Mike Tucker [Eleventh Doctor] AudioGO £1.00 See page 77

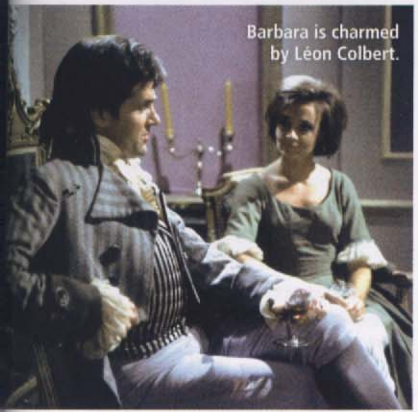
THURSDAY 7
MAGAZINE
- **DWM 457** Panini £4.75

CD - AUDIO READING
- ***Destiny of the Doctor 2: Shadow of Death*** by Simon Guerrier [Second Doctor, Jamie and Zoe] AudioGO £10.20 See page 75

CD - TALKING BOOK
- ***The Gunfighters*** by Donald Cotton [First Doctor, Steven and Dodo] AudioGO £13.25 See page 77

MONDAY 28
DVD
- ***The Ark in Space Special Edition*** by Robert Holmes [Fourth Doctor, Sarah, Harry] BBC DVD £TBC


'I should like
hat like that!'


Barbara is charmed by Léon Colbert.

the commentaries. I desperately wanted to get Ronald Pickup [who plays the Physician] on, talking about his first professional acting job – the man is one of the country's most respected actors. As we wouldn't be commentating to moving pictures, this opened us up to the idea of a more general chat. After all, there's nothing that says a commentary has to hang off every image that flashes on the screen anyway. And although he's only in three scenes, Mr Pickup actually had a lot to say about *Doctor Who*, more than I had expected and all of it nice. However, he's only in the fourth episode, so we had to come up with something else for episode five."

What they came up with is a discussion of the 106 missing *Doctor Who* episodes, and what steps have been taken over the years to attempt to track them down. "There's a lot to say about the missing episodes – an aspect of *Doctor Who* that fascinates me," says Toby. "John Kelly [commentary producer] got hold of two episode hunters who were in London, because later that day they were off to the BFI to watch the unveiling of the two latest recoveries at the *Missing Believed Wiped* event." The episode hunters in question are Paul Vanezis and Philip Morris – who have spent many years searching for missing *Doctor Who* episodes, all over the world. "Paul was involved in tracking down the episodes of *The Reign of Terror* in the 1980s, so it all started to become relevant. It was a good chance to ask all those questions that we really want answers to about the past, present and future of episode hunting..." **DAVID DARLINGTON**

WHAT'S IT ABOUT?

The TARDIS materialises on the outskirts of Paris in 1794 – one of the bloodiest years following the French Revolution of 1789. Soon the TARDIS crew members are caught up in the tangled web of historical events. Can they escape a violent and bloody death at the dreaded guillotine...?

EXTRA FEATURES

- Commentary featuring Carole Ann Ford, guest stars Neville Smith, Jeffrey Wickham, Caroline Hunt and Patrick Marley, and production assistant Timothy Combe, moderated by Toby Hadoke. The fourth and fifth episodes feature conversations with guest star Ronald Pickup and episode hunters Philip Morris and Paul Vanezis respectively, talking to Toby Hadoke.
- *Don't Lose Your Head* – the making of *The Reign of Terror*
- Animation Gallery and Virtual Set Tour
- Photo Gallery
- Programme subtitles and subtitle production notes
- PDF *Radio Times* listings
- Easter Egg
- Coming Soon: *The Ark in Space*

BUY IT BECAUSE... It's a first rate historical adventure that brought the first season of *Doctor Who* to a close on high point.

Shadow of Death

AUDIO READING AudioGO

WRITTEN BY Simon Guerrier
PERFORMED BY Frazer Hines and Evie Dawnay
RRP £10.20

RELEASED 7 FEBRUARY

Frazer Hines – best known as Jamie McCrimmon, companion to the Second Doctor – takes over narration duties for the second instalment of *Destiny of the Doctor*, and as anyone who's heard his *Companion Chronicles* stories for Big Finish will know, his flair for mimicry always makes his reading extra special.

"The main technical thing was that with Frazer reading it, I knew I could have him narrating and playing Jamie and playing the Doctor," explains Simon Guerrier, the writer of *Shadow of Death*. "It makes it feel like there's an extra person in the cast. It made it a lot harder, trying to find ways for him to play that character more – that was the main technical, practical bit of it. If Frazer hadn't been available I would have had to have rewritten it – it depends on you buying that he's the Doctor, not someone reading his lines.

"I wrote it in the same format as I'd done *The Empty House*, my Eleventh Doctor story for AudioGO," he adds, "and then John [Ainsworth, producer] said he wanted it to be more like a *Companion Chronicle*." That latter series – and Simon's contributions to it – are known for exploring the mindsets of the characters featured with character-driven first-person storytelling. Is it hard to do the same in *Destiny of the Doctor*, which features third-person narration? Do we get inside Jamie's head? "Actually the Doctor is the person whose head we get inside of, hopefully," Simon reveals. "Because of what happens to him in the story, I hope you get the sense that it affects him more than other stories might. Third-person is a really good way to do that, because I don't think you'd actually want to see the Doctor's thoughts."

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
2
SHADOW OF DEATH
by Simon Guerrier
Performed by Frazer Hines and Evie Dawnay
BBC

WHAT'S IT ABOUT?

The TARDIS arrives on a remote world orbiting a pulsar which exerts an enormous gravitational force, strong enough to warp time. The Doctor discovers that something deadly is also present on the world – and it is slowly closing in on the human intruders...

With *Destiny of the Doctor* marking *Doctor Who*'s fiftieth anniversary year, did Simon try to make *Shadow of Death* extra-authentic, or perhaps even celebratory? "They wanted it to be a Series Six story, and to have Zoe in it, so I watched my way through some DVDs. *The Seeds of Death* was the one where I thought 'That's going to be my feel for it'. I thought I should probably keep off making it too 'anniversary' – the later ones can do that. I just focused on telling a story that feels very much of that time."

What does 'of that time' mean in practice? "I was thinking about what sort of discoveries were being made in 1968 and 1969 which might have influenced the story," Simon clarifies, "because you see in things like *The Seeds of Death* and *The Invasion*, they're dealing with technological inventions and discoveries; there's a sense that the show's going in that direction, looking around the real world for inspiration. The thing that occurred to me was the discovery of pulsars, in 1968. I found out what people would have known and people would have thought of.

"The most obvious thing is that it's 'base under siege', which is a very Patrick Troughton-y type of *Doctor Who* story. Outpost in space, something's trying to break through the door..." **DAN TOSTEVIN**

BUY IT BECAUSE... Frazer Hines singlehandedly brings the Second Doctor back to life.

THURSDAY 28

CD - AUDIO DRAMA

- ***Spaceport Fear***
by William Gallagher [Sixth Doctor and Mel] Big Finish £14.99

DOCTOR WHO
COLIN BAKER AND BONNIE LANGFORD
SPACEPORT FEAR
WILLIAM GALLAGHER
THE AUDIO ADVENTURES OF DOCTOR WHO
RONALD PICKUP
FULL CAST AUDIO DRAMA

- ***The Sands of Life***
by Nicholas Briggs [Fourth Doctor, Romana and K9] Big Finish £10.99
- ***The Companion Chronicles: The House of Cards***
by Steve Lyons [Second Doctor, Ben, Polly and Jamie] Big Finish £8.99
- ***Gallifrey – Series 5 Box Set***
by James Peaty, Una McCormack, David Llewellyn [Romana, Leela] Big Finish £25.00

MARCH

THURSDAY 7

MAGAZINE

- **DWM 458** Panini £4.75

CD - AUDIO READING

- ***Destiny of the Doctor 3: Vengeance of the Stones*** by Andrew Smith [Third Doctor, Mike Yates, Brigadier] AudioGO £10.20

CD - TALKING BOOK

- ***Planet of the Daleks***
by Terry Nation [Third Doctor, Jo] AudioGO £13.25

MONDAY 11

DVD

- ***The Aztecs Special Edition*** by John Lucarotti [also includes *Galaxy 4: Air Lock*] [First Doctor, Ian, Barbara, Susan] BBC DVD £TBA

THURSDAY 28

BOOKS

- ***Ten Little Aliens***
by Stephen Cole [First Doctor], ►

TEN LITTLE ALIENS
STEPHEN COLE
DOCTOR WHO

The Auntie Matter

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Morris
STARRING Tom Baker (the Fourth Doctor), Mary Tamm (Romana), Julia McKenzie (Florence), Robert Portal (Reggie), Lucy Griffiths (Mabel), Alan Cox (Grenville)
RRP £10.99 (CD), £8.99 (download)
RELEASED 31 JANUARY

In the months before her tragic death last year, former *Doctor Who* star Mary Tamm reprised her role as Time Lord companion Romana for a few final trips in the TARDIS. Those stories were audio dramas for Big Finish, alongside Tom Baker as the Fourth Doctor, and are released monthly from January.

"I think the First Romana has a very definite voice and attitude," observes writer Jonathan Morris – who's the man behind the first of the seven new adventures, *The Auntie Matter*. "She's extremely clever, very intellectual – the Doctor's equal. She has a very theoretical sort of approach to life; it's like she's had this glittering, cloistered life on Gallifrey, but now she's out in the real world with the Doctor. *The Auntie Matter* is quite a light, fluffy sort of story, so it's playing up the detached, ironic side of her attitude, rather than her being out of her depth." Is she fun to write? "Yeah, she's definitely a good character to write for. A line of dialogue leaps out at you when you've got it wrong, because of how strong her voice is."

Mary's incarnation of Romana appeared in just one series of *Doctor Who* on television, before Lalla Ward took over as a regenerated version. Does that relatively brief run affect how you tell new stories about her? Perhaps it's freeing to have so much unexplored, or limiting to have so little source material... "It would never be limiting," asserts Jonathan, "because you can put that character in different new situations. You look at the certain types of story she appeared in, and she wasn't in an out-and-out comical story – which is what *The Auntie Matter* basically is – so it's introducing new situations and seeing how she reacts to the problems."

How broad is the comedy in *The Auntie Matter*? "The brief was to write something set in the 1920s," Jonathan explains, "and I think they initially wanted a bit more of an *Upstairs, Downstairs*-style thing – but Big Finish has already done that in [the legendary 2003 audio story] *The Chimes of Midnight* by Rob Shearman, and there's no way you could do a better take on it than that."

Instead, Jonathan went for whimsy. "I think I wrote it before *Downton Abbey* had come along – so quite a while back! – and so the 1920s suggested to me to do a *Jeeves and Wooster*, PG Wodehouse thing tonally. It's very much in that style – imagining 'If PG Wodehouse had somehow written a *Doctor Who* story in 1978, what would it have been like?' Those sorts of stories always have a kind of farcical logic, so it was about trying to put the Doctor and Romana in there, and trying to make it work as a *Doctor Who* story and a PG Wodehouse-style story at the same time..." **DAN TOSTEVIN**

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
TOM BAKER AND MARY TAMM IN
THE AUNTIE MATTER
BY JONATHAN MORRIS
FEATURING ALAN COX LUCY GRIFFITHS JULIA McKENZIE
BIG
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

The Doctor and Romana are enjoying a leisurely lifestyle in a London townhouse. But trouble never stays away from them for long. As the Doctor dodges deadly butlers and ferocious gamekeepers, Romana is faced with a malevolent Aunt and an even deadlier peril – marriage!

BUY IT BECAUSE... This season is the last chance to hear Mary Tamm as Romana, and its opening story is every bit as unique as she was.

The Wrong Doctors

AUDIO DRAMA Big Finish
WRITTEN BY Matt Fitton
STARRING Colin Baker (The Sixth Doctor), Bonnie Langford (Mel), Tony Gardner (Stapleton Petherbridge), James Joyce (Jedediah Thurwell)
RRP £14.99 (CD), £12.99 (download)
RELEASED 31 JANUARY

In the 1986 story *The Trial of a Time Lord*, the Sixth Doctor met Melanie, a companion plucked from his own future. At the end of the story, they departed together, even though the Doctor wasn't supposed to have met her yet, and she was in the middle of travelling with an older version of himself. It's always been assumed that this was resolved off-screen: the Doctor dropping Future-Mel off, and later encountering a younger version for the adventures seen in the episodes that followed.

Now, that missing link is being explored – but not in a straightforward way. There are multiple versions of both characters involved. It looks like the sort of thing script editor Alan Barnes would offer to a writer, while cackling evilly.

"Exactly right," laughs writer/victim Matt Fitton. "Basically Alan's brief was that he wanted to have Mel meeting the Doctor for the first time. Given that Bonnie Langford was coming back to the fold after a long time away [*her last Big Finish appearance was back in 2007 – Ed*], he was keen to do an introductory story for her. It was the Doctor, after *Trial*, taking home the Mel he's already met but shouldn't yet be travelling with, but also a Doctor some time later in his timeline planning to pick her up for the first time, and swapping so the wrong Doctors end up with the wrong Mels. That was the brief. I went away, thought about it, and came back with a colour-coded diagram..."

But the Doctor/Mel timeline is confusing enough on TV – why throw in added complications?! "Because it's more fun!" Matt grins. "I don't think it *is* complicated – it's a really straightforward story, with these extra elements adding colour and flavour to it."

What were the main characters like to write? "The older Doctor is post-Evelyn," explains Matt, referring to the audio companion whose TARDIS stint occurs between the Doctor ditching the older Mel and meeting the younger, and whose gentle character tempered the Doctor, "so he's a mellower character than he was on TV. Counterpointing that version of the Doctor with the one that's slightly brasher, more bull-in-a-china-shop like we saw on TV, was interesting – what might Mel think of these two versions?

"The basic thing that I hung onto with Mel is that she's got this steely moral core. She knows what's right and what's wrong, and that's what the Doctor likes about her. Bonnie has got that power in her performances – Mel will stand up for things and be quite feisty about it."

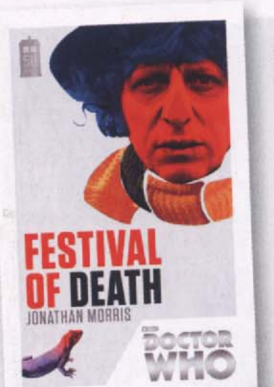
"Evelyn's shadow does loom large," Matt adds. "The whole point is that the Doctor feels her loss, and thinks it's time to take the next step on his journey – and he thinks that's Mel. But that's what makes things go wrong initially: you can't force the hand of fate..." **DAN TOSTEVIN**

BBC
DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
COLIN BAKER AND BONNIE LANGFORD IN
THE WRONG DOCTORS
BY MATT FITTON
FEATURING TONY GARDNER
BIG
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

The Doctor sets course for his first meeting with Melanie Bush. But at that very moment, a slightly younger Doctor is returning his future companion Melanie Bush to her rightful place and time. Time travel is a complicated business, but how much *more* complicated could things possibly become, if the wrong Doctor were to bump into the wrong Mel?

BUY IT BECAUSE... It's a triumphant audio return for Bonnie Langford – and it's brilliantly mad.



◄ ***Dreams of Empire*** by Justin Richards [Second Doctor], ***Last of the Gaderene*** by Mark Gatiss [Third Doctor], ***Festival of Death*** by Jonathan Morris [Fourth Doctor], ***Fear of the Dark*** by Trevor Baxendale [Fifth Doctor], ***Players*** by Terrance Dicks [Sixth Doctor], ***Remembrance of the Daleks*** by Ben Aaronovitch [Seventh Doctor], ***Earthworld*** by Jacqueline Rayner [Eighth Doctor], ***Only Human*** by Gareth Roberts [Ninth Doctor], ***Beautiful Chaos*** by Gary Russell [Tenth Doctor], ***The Silent Stars Go By*** by Dan Abnett [Eleventh Doctor]
BBC Books £6.99 each

SUNDAY 31

CD - AUDIO DRAMA

- ***The Seeds of War*** by Matt Fitton and Nicholas Briggs [Sixth Doctor and Mel] Big Finish £14.99
- ***War Against the Laan*** by Nicholas Briggs [Fourth Doctor, Romana and K9] Big Finish £10.99
- ***The Companion Chronicles: The Scorchies*** by James Goss [Third Doctor, Jo Grant, Brigadier] Big Finish £8.99

APRIL

THURSDAY 4

MAGAZINE

- **DWM 459** Panini £4.75

WHERE TO BUY

Big Finish: Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or *audiogo.com/uk*

The Flames of Cadiz

AUDIO READING Big Finish

WRITTEN BY Marc Platt

PERFORMED BY William Russell, Carole Ann Ford, Nabil Elouahabi

RRP £12.99 (CD), £9.99 (download)

RELEASED 31 JANUARY

The first *Companion Chronicles* story of 2013 is a double-length adventure for the First Doctor. "David [Richardson, producer] asked for a four-part historical featuring Ian and Susan," explains the writer of *The Flames of Cadiz*, Marc Platt, "but the setting was up to me. I'd wanted to do something about the Spanish Armada, which I thought would suit Ian very well. Then, just to be difficult, I set it in Spain with the TARDIS stuck on the wrong side!"

Did the story require research, then? "The historical research is absolutely vital," Marc confirms, "and great fun too. It's all about getting the world for the story right. I already knew about Philip of Spain's fanatical religiosity and vendetta against the Great Protestant Heretic Elizabeth – and about Francis Drake's attack on the Armada's supply ships in Cadiz Harbour. All this ties up with the Inquisition, the public trials of heretics and the persecution of the Moorish community."

The two companions who tell the story "share the narration in a fairly integrated way," Marc explains. "I'd expected them to divide into longer chunks, but they pass the story back and forth throughout, which is fun in a compare-and-contrast way. They are a lovely group of characters to write for – heroic, noble, antagonistic and very loving too. Also, because there was only one guest voice, it was tempting to set him/her as one of the major historical figures in the story – King Philip of Spain or Francis Drake – but I needed to share him round across the story. That's why I settled for the young Moorish citizen of Seville, Esteban – an 'outsider' with his own perspective on the inflammatory events in Spain at this turbulent time."

How did *Cadiz*'s special two-hour running time affect the way Marc told his story? "The extra space let me explore the relationships of the four TARDIS crew members," he says. "Of course, we can't have all four of them in person, so the narrative favours Ian and Susan. There is such warmth in William Russell's performance when he talks of Barbara. I particularly wanted to explore the bond between Ian and Barbara from her side. That's quite a challenge when her thoughts are relayed through other voices.

"Ian is rather impetuous in this story. His actions threaten them all and force Barbara to choose between her allegiances. It also exposes a vituperative streak in the Doctor, and a sweet side to Susan..."

DAN TOSTEVIN

BBC
DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
WILLIAM RUSSELL AND CAROLE ANN FORD
THE FLAMES OF CADIZ
BY MARC PLATT
NABIL ELOUAHABI AS ESTEBAN
BIG FINISH
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

The TARDIS materialises in Spain in the late sixteenth century. The country is at war with England – and the travellers find themselves on the wrong side of the battle lines. When Ian and his new friend Esteban are captured by the Inquisition, the Doctor, Susan and Barbara plan to rescue them. But these are dark days in human history...

BUY IT BECAUSE... William Russell knocks it out of the park once again, with a stunning performance.

The Gunfighters

TALKING BOOK AudioGO

WRITTEN BY Donald Cotton

READ BY Shane Rimmer

RRP £13.25 (CD)

RELEASED 7 FEBRUARY

Donald Cotton's novelisation of 1966's *The Gunfighters* wallows in its own tongue-in-cheek style. Perhaps the only thing missing is the persistent use of a song narrating the action for readers. However, here it's being presented anew as an audiobook.

"The TV original had its memorable ballad theme throughout," agrees sound designer Simon Power, "but I have gone for something a little different. A hazy abstract theme that may evoke the barren, dusty landscape of Tombstone, Arizona with its sun bleached rocks, dry sandy deserts and of course the occasional rattlesnake or lizard basking in the noon day sun. When the action really picks up it's all guns blazing – that is truly as wild as the Wild West can get!"

This new presentation is styled more in the vein of the recent episode *A Town Called Mercy* than the very studio-bound ambience of the original episodes, then? "I honestly forget whether the audiobook was commissioned before or after we heard about *A Town Called Mercy*," says Michael Stevens, commissioning editor for AudioGO, "but either way it makes a nice tie-in of sorts."

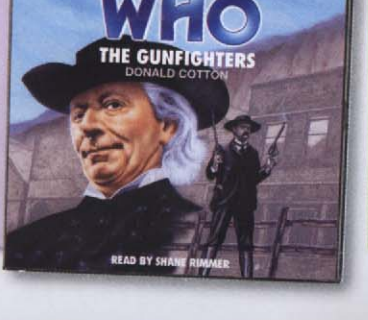
"People probably imagine that working on *Doctor Who* stories will involve a lot of sci-fi sound effects and futuristic music," muses Simon Power. "But this often proves not to be the case. Many of the stories are Earthbound and require lots of everyday sounds to enhance the story and drive the narrative. In the case of *The Gunfighters*, those everyday sounds include gunfire, horses, the desert, even a dentists' surgery!"

"*The Gunfighters* is an example of Donald Cotton's wonderfully original *Doctor Who* novelisations," Stevens concludes, "of which there are, sadly, only three. His *The Myth Makers* was one of our early Classic Novel audiobooks, and I've been looking forward to following it up with this one. The Target range hit a purple patch in the mid-1980s when several scriptwriters of very early stories agreed to novelise their episodes, and Donald Cotton was at the vanguard of flair and originality. I think fans with traditional tastes were taken aback at the time, but the books are now regarded as classics of the whole range. Shane Rimmer was a guest start of the original serial, and is a doyen of TV and film series, most notably *Thunderbirds* – he was Scott Tracy – and James Bond, and he greatly enjoyed revisiting *The Gunfighters*."

DAVID DARLINGTON

WHAT'S IT ABOUT?

The TARDIS brings the Doctor, Steven and Dodo to the Wild West when it lands in Tombstone. A feud between the Earps and the Clantons is escalating and a final reckoning is approaching. The Doctor and his companions do their best to avoid the conflict and dodge the bullets as events reach boiling point at the gunfight at the OK Corral...



BUY IT BECAUSE... The original serial is both wittier and funnier than some might have you believe – and Cotton's novelisation confidently and engagingly brings it to life...

The Silurian Gift

BOOK BBC Books

WRITTEN BY Mike Tucker

FEATURING The Eleventh Doctor

RRP £1.00

RELEASED 1 FEBRUARY

WHAT'S IT ABOUT?

The Doctor arrives at an old oil refinery near the South Pole, concerned by claims about a new form of energy. He soon discovers something huge and terrifying is stalking the refinery...

You read that right. A quid! That's how much the good people at Quick Reads are charging for their noble efforts these days. *The Silurian Gift* is one of six such releases this month, aimed at enticing those people who "can read, but don't..."

"Including an old monster was in my brief," writer Mike Tucker reveals. "Specifically, it had to be a monster that had appeared since 2005. The new Silurians have a different feel to the twentieth-century ones, they are more dialogue-based, so I kept that in mind. As with my previous books, I hope that I've written monsters as they might be with a bigger budget!"

Our current Doctor is, at the time of writing, bereft of a companion, which gave Tucker the opportunity to create his own 'audience viewpoint' character. "All the Doctors – and particularly Matt's – work best if they have someone to bounce off. Lizzie Davies takes on that role here. There's something about seeing a relationship with the Doctor evolve from first impressions that's very appealing..."

DAVID DARLINGTON

BUY IT BECAUSE... It's an exciting little tale – and has to be worth a quid of anyone's money!

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THE SILURIAN GIFT
Mike Tucker

BBC
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» Meet Jenna-Louise Coleman – the new girl aboard the TARDIS!

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The Watcher's Fiendishly Festive... Christmas Quiz Answers

So! How did you do? The Watcher reveals the solutions to last issue's Yuletide brain teasers!

CONNECTIONS

1 The titles all include words which reappear in those of 2012 episodes (*Daleks*; *Dinosaurs*; *Spaceship etc*).

2 Colin Baker, Faith Brown and Lucy Benjamin (young Nyssa in *Mawdryn Undead*) have all taken part in *I'm a Celebrity... Get Me Out of Here!*

3 The opening scenes take place on Skaro.

4 The actors who play them all appear in *Wizards vs Aliens*.

5 Each story involves a geometrical solid: Sphere, Dodecahedron, Cube.

FAMOUS LAST WORDS

6 Kahler-Jex (*A Town Called Mercy*).

7 Sam Garner (*The Angels Take Manhattan*).

8 Oswin Oswald (*Asylum of the Daleks*).

9 Isaac (*A Town Called Mercy*).

10 The Robots (*Dinosaurs on a Spaceship*).

FAMOUS FIRST WORDS

11 *Meglos*.

12 *The Web of Fear*.

13 *Let's Kill Hitler*.

14 *Survival*.

15 *Revelation of the Daleks*.

PARTS TWO AND THREE

16 Percy James Patrick Kent-Smith (also known as Sylvester McCoy).

17 Bonita Melody Lysette Langford.

18 William Nicholas Stone Courtney.

19 John Devon Roland Pertwee.

20 Elisabeth Clara Heath-Sladen.

R.H.I.P.

21 Captain Jack Harkness (*The Empty Child*).

22 Captain Urquhart (*Time-Flight*).

23 Captain Briggs (*Earthshock*).

24 Captain Revere (*Frontios*).

25 Captain Tancredi (*City of Death*).

26 Captain Chin Lee (*The Mind of Evil*).

27 Captain Cook (*The Greatest Show in the Galaxy*).

28 Captain Dent (*Colony in Space*).

29 Captain Jack Harkaway (*The Mind Robber*).

30 Captain Striker (to whom those words were addressed by the White Guardian – but the same fate applies to Captains Wrack, Davy, Cretus *et al*) (*Enlightenment*).

EPONYMOUS BOSH

31 *The Girl Who Waited*.

32 *The Enemy of the World*.

33 *The Deadly Assassin*.

34 *The Girl in the Fireplace*.

35 *The Dominators*.

36 *Guests of Madame Guillotine*.

37 *An Unearthly Child* and *The Bride of Sacrifice*.

38 *The Firemaker* and *The Knight of Jaffa*.

39 *The Sea Beggar*.

40 *The King's Demons*.

CLASS OF 2012

41 Adrian Scarborough appeared in the 2012 series of *Upstairs Downstairs*, alongside Alex Kingston, Anne Reid and Jean Marsh.

42 Steven Berkoff played Savanarola in CTV/Showtime's *The Borgias*, opposite Julian Bleach, Edward de Souza and Roger Lloyd-Pack.

43 Anamaria Marinca appeared in a 2012 episode of *Wallander* which also featured Sarah Smart (from *The Rebel Flesh/The Almost People*) and Rebekah Staton (from *Human Nature/The Family of Blood*).

44 David Bradley appeared alongside David Morrissey, Lindsay Duncan and Tom Goodman-Hill in *Richard II*, the first play in the BBC's Shakespearean series *The Hollow Crown*.

45 Jenna-Louise Coleman was in ITV1's *Titanic*, with Toby Jones, Sylvestra le Touzel and Simon Paisley Day.

OSWIN'S ANAGRAMS

46 *The Wedding of River Song*.

47 *The Talons of Weng-Chiang*.

48 *Mission to the Unknown*.

49 *The Unicorn and the Wasp*.

50 *The Greatest Show in the Galaxy*.

LUCKY DIP

51 In *The Angels Take Manhattan*, Amy is reading a fictional newspaper called *The New York Record*, which reports: 'Detroit Lions Win Superbowl'. This has never occurred in reality, and is about as likely as Exeter City winning the FA Cup.

52 Spiridon: the correct pronunciation, as established in *Planet of the Daleks*, is 'SPY-ridon', but in *Remembrance of the Daleks* the Seventh Doctor mispronounces it 'SPIRRI-don', a mistake repeated by Oswin in *Asylum of the Daleks*.

53 A toothpick (in *A Town Called Mercy* and *Nightmare of Eden* respectively).

54 A Tyrannosaurus Rex (in, variously, *Invasion of the Dinosaurs*, *The Mark of the Rani* and *The Power of Three*).

55 In her fashion shoot in *Asylum of the Daleks*, Amy has the words 'LOVE' and 'HATE' on her knuckles: a reference to the Reverend Harry Powell, Robert Mitchum's character in the 1955 film *The Night of the Hunter*, who famously has the words tattooed on his knuckles.

QUOTES OF THE YEAR

56 Writer Neil Gaiman comes clean about a lifetime of hardcore *Doctor Who* fandom. (**DWM** 448)

57 Showrunner Steven Moffat lifts the lid on the intricacies of BBC casting policy. (**DWM** 446)

58 Actor William Russell recalls the enthusiasm of *Doctor Who's* first ever cast while recording *100,000 BC*. (**DWM** 448)

59 New girl Jenna-Louise Coleman confesses to a clumsy moment during her first day on the TARDIS set. (**DWM** 452)

60 Guest star Sophia Myles ponders the essential training that goes into playing a role like Madame de Pompadour. (**DWM** 446)

61 Dalek operator Barnaby Edwards reveals one of the fringe benefits of all that muscle-building work trundling up and down ramps. (**DWM** 451)

62 Solomon actor David Bradley explains how his costume helped him get into character in *Dinosaurs on a Spaceship*. (**DWM** 451)

63 Adrian 'Kahler-Jex' Scarborough describes a similar process in *A Town Called Mercy*. (**DWM** 451)

64 Axon actor Bernard Holley looks back on his pivotal role in *The Tomb of the Cybermen* Episode 2. (**DWM** 454)

65 Dalek operator Nicholas Pegg makes a bid to end up in *Private Eye's* 'Luvvies' column… and succeeds! (**DWM** 450)

66 A self-effacing Arthur Darvill ponders how he might come across to his Twitter followers. (**DWM** 446)

67 Visual effects producer Jenna Powell exercises some restraint while colouring in the CGI title stars of *Dinosaurs on a Spaceship*. (**DWM** 451)

68 Well-known *Doctor Who* actor Matt Smith explains his relationship with the boss. (**DWM** 450)

69 Well-known *Timelash* author Glen McCoy is comfortable with fame. (**DWM** 448)

70 Script editor Andrew Cartmel fondly remembers his late boss John Nathan-Turner. (**DWM** 452)

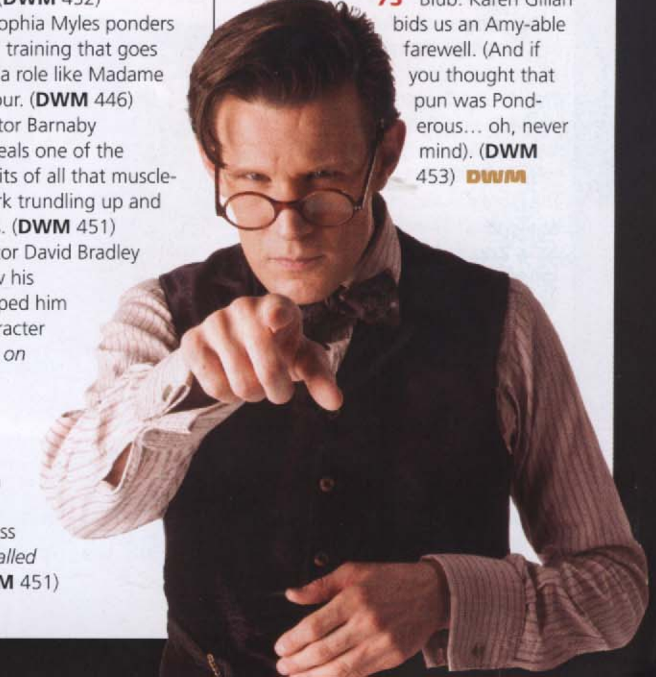
71 Writer Chris Chibnall explains in detail how *The Power of Three* was made. (**DWM** 450)

72 The enduringly ace Sophie Aldred gets in touch with her inner fan. (**DWM** 445)

73 Author Gareth Roberts muses on the cutting-edge futurism of the late 1970s. (**DWM** 444)

74 Actor Mark Strickson reveals that running around Lanzarote in a pair of Speedos was a stroll in the park compared with his subsequent incarnation as a wildlife documentary maker. (**DWM** 446)

75 Blub. Karen Gillan bids us an Amy-able farewell. (And if you thought that pun was Pond-erous… oh, never mind). (**DWM** 453)



PRIZES TO BE WON!

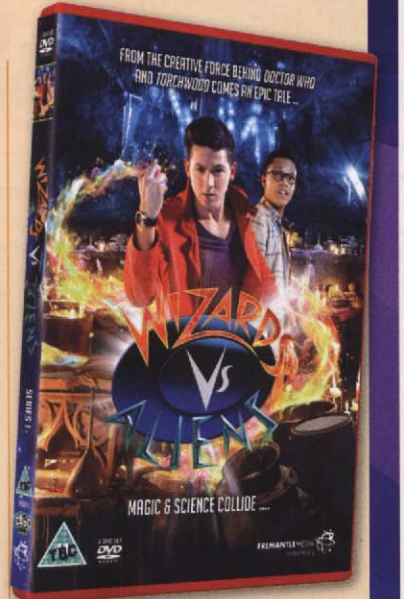
Enter this month's competitions for the chance to win the very latest *Doctor Who* DVDs and audios!

WIN! WIZARDS VS ALIENS DVD!

From the team behind *The Sarah Jane Adventures* comes *Wizards Vs Aliens*, a new 12-part series – now on DVD! Aliens are intent on devouring all the magic on Earth and only one 16-year-old boy stands in their way. The series stars Scott Haran as Tom Clark with Annette Badland as Ursula, and was created by former *Doctor Who* showrunner Russell T Davies and *Sarah Jane* head writer Phil Ford. *Wizards Vs Aliens* is available now on DVD, priced £24.99, and Blu-Ray, priced £29.99 – and thanks to BBC Worldwide we have **FIVE** DVD copies to give away absolutely free. To be in with a chance of winning one, just answer this question:

In *Doctor Who*, Annette Badland played a member of which Raxacoricofallapatorian family?

- A Slitheen
- B Blathareen
- C Hostrozeen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WIN! RED DWARF X DVD!

Older, but definitely not wiser, Dave Lister, Arnold J Rimmer, Kryten and the Cat are back for a brand new series of adventures on the small rouge one. Space battles, quantum entanglement, home shopping channels and love triangles with snack dispensers, are just some of the problems facing the boys in six hilarious episodes. This two-disc DVD set is packed with over 150 minutes of extras including an exclusive making-of documentary on the first *Red Dwarf* episodes for three years, deleted scenes and a brand-spanking-new collection of 'Smeg Ups'. *Red Dwarf X* is available now from 2|entertain priced £20.42, but we have **FIVE** copies to give away and one could be yours if you can answer the following question:

What does the H on Rimmer's forehead stand for?

- A Hologram
- B Hero
- C Hollow

Phone **09011 542 222** and leave your details to enter, or post your entry to the address below, starting it with the foul-mouthed statement: "SMEG OFF!"

Dave
RED DWARF X
GRANT NAYLOR
12

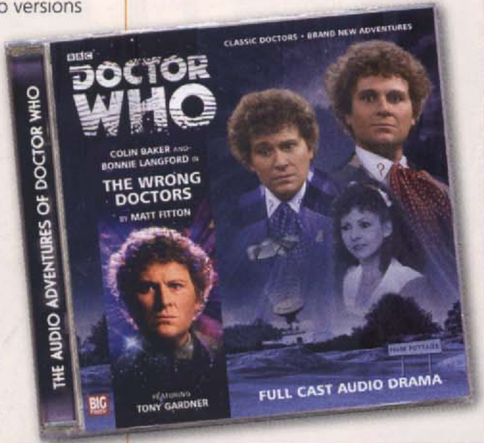
WIN! THE WRONG DOCTORS CD!

Coming soon from Big Finish Productions is *The Wrong Doctors*, by Matt Fitton, a brand new audio adventure for the Sixth Doctor – two Sixth Doctors, in fact! Colin Baker stars as both versions of the Doctor and is joined by Bonnie Langford as two versions of his companion Mel, in a time-twisting tale of mistaken identities. *The Wrong Doctors* is available on CD from *www.bigfinish.com* priced £14.99, and the story will also be available to download from January for £12.99. We have **FIVE** CD copies of this new adventure to give away and if you would like to be in with a chance of receiving one, just answer this question:

The Doctor's companion Mel comes from which town in southern England?

- A Haywards Heath
- B Pease Pottage
- C Broadford Bridge

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, starting the address with Mel's famous characteristic: "MEMORY LIKE AN ELEPHANT!"


CLASSIC DOCTORS • BRAND NEW ADVENTURES
BBC DOCTOR WHO
COLIN BAKER AND BONNIE LANGFORD IN
THE WRONG DOCTORS
BY MATT FITTON
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING TONY GARDNER
FULL CAST AUDIO DRAMA
BIG FINISH

WIN! HUNTERS OF EARTH CD!

The 50th Anniversary of *Doctor Who* is being marked by AudioGO with the release of the *Destiny of the Doctor* – a series of talking books, featuring a new story for each Doctor every month throughout 2013. January's release, available now, is *Hunters of Earth* performed by Carole Ann Ford as Susan Foreman. Set in Shoreditch, London, in 1963, shortly before the events of the very first *Doctor Who* TV story, Susan's quiet life is about to spiral out of control. Having inadvertently started drawing attention to herself, she is pulled into an increasingly desperate situation. The chase is on and she and her grandfather soon become the hunted. *Hunters of Earth* is available on CD for £10.20 and is also available to download. You could be the winner of one of **FIVE** copies we have to give away – all you need to do to be in with a chance, is answer this question:

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
50
BBC
HUNTERS OF EARTH
by Nigel Robinson
Performed by Carole Ann Ford and Tom Williams

Susan Foreman was a pupil at which London school?

- A Lavender Hill
- B Shooters Hill
- C Coal Hill

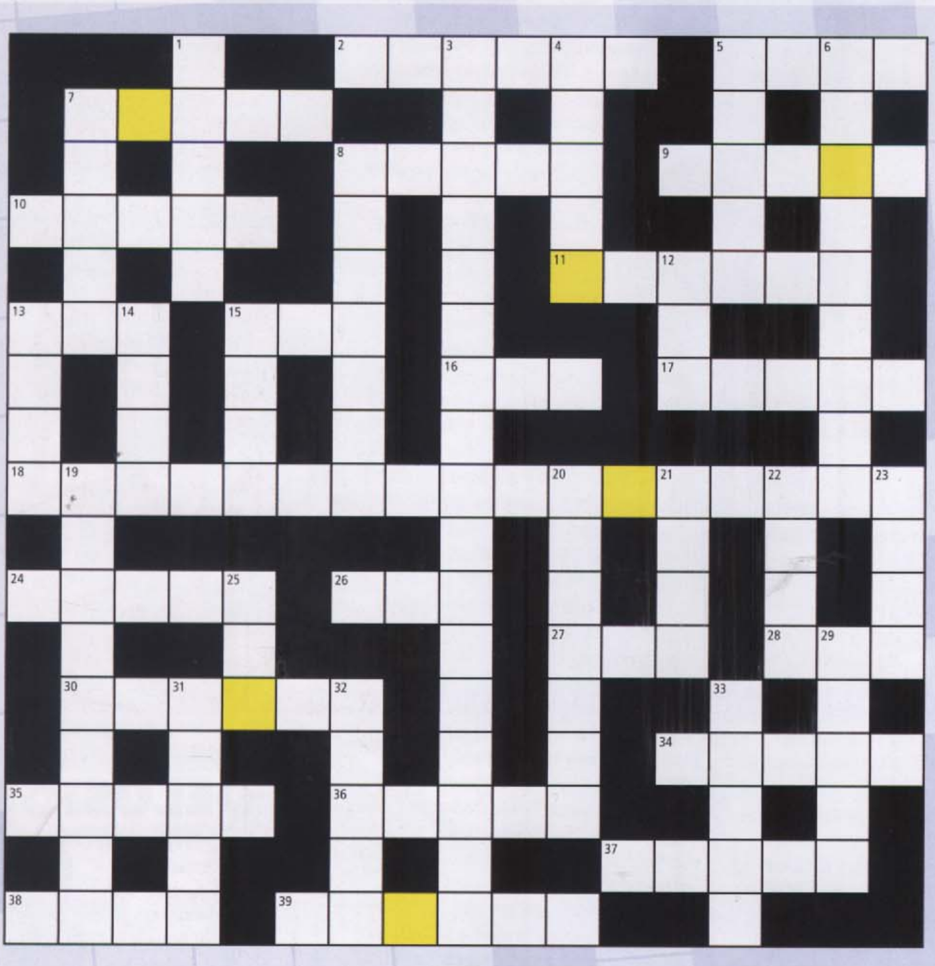
Phone **09011 542 224** and leave your details to enter, or post your entry to the address below, starting with this famous first line: "WHAT ARE YOU DOING HERE?"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 10 January 2013 and close at midnight on Wednesday 6 February 2013. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 455, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 6 February 2013. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

CROSSWORD

Think you know your Zanium from your Taranium? Then try pitting your wits against this puzzle!



ACROSS

2 Approach common to Cybermen and Graske (6)
5 Phenomenon common to the Weed Creature and the Ice Warriors' seed pods (4)
7 (and 37 Across) Actor who has played two different roles in *Doctor Who* (5,5)
8 Styre made Sarah believe one was wrapped around he arm (5)
9 It was stolen by Viking pirates! (5)
10 Mother in the phrase "Are you my mummy?" (5)
11 Charles Cranleigh's botanist brother (6)
13 Camper who was killed by the Ogri (3)
15 Production code of *The Mind of Evil* (1,1,1)
16 Vortis – the ___ planet (3)
17 A prison planet (5)
18 (and 24 and 38 Across) Plaintive cry of 7 Across, perhaps (2,1,9,3,2,3,2,4)
24 See 18 Across
26 Planet on which cyborgs faced discrimination (3)
27 The Face of Boe called the Doctor a lonely ___ (3)
28 Production code of *The Sea Devils* (1,1,1)
30 Where Professor Jones took Jo – the ______ (6)
34 The Auton Mickey took Rose for this (5)
35 Brother of Sutekh (5)
36 Brittanicus, Sanctuary and Bowie (5)
37 See 7 Across
38 See 18 Across
39 Erstwhile associate of the Doctor (6)

DOWN

1 (and 12 Down) Working title of *School Reunion* (5,3)
3 (and 19 and 20 Down) Megalomanical claim made by Davros (4,5,5,3,2,2,5,3,4)
4 Professor who was killed by the Doctor (5)
5 He was held prisoner by Axos (5)
6 Where the Ergon adbucted Colin Frazer (9)
7 One of the Doctor's companions (5)
8 7 Down wondered if she might use the TARDIS kitchen to make one (7)
12 See 1 Down
13 One of the Doctor's companions (4)
14 Barclay hoped to make her his girlfriend (4)
15 Scarlioni's version of the Mona Lisa, perhaps (4)
19 See 3 Down
20 See 3 Down
21 Sir Keith ____ (4)
22 The Doctor claimed William ____ coached him in archery (4)
23 *The Ultimate* ___ – unmade Sixth Doctor story (4)
25 Worn by the Eleventh Doctor (3)
29 A victim of the disease treated on Terminus (5)
31 Planet above which the *Empress* and *Hecate* crashed (5)
32 Geoffrey, for example (5)
33 Much-loved script editor (5)

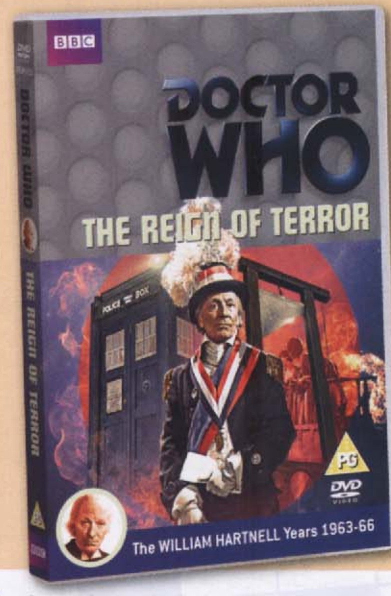
ANSWERS NEXT ISSUE

WIN! THE REIGN OF TERROR DVD!

The First Doctor, Ian, Barbara and Susan find themselves in France during *The Reign of Terror*. This six-part story, first shown in 1964, is released on DVD this month by BBC Worldwide. The fourth and fifth episodes are not currently held in the BBC's archives, so animated versions have been created, allowing this serial to be enjoyed in full. Extra features include a making-of documentary and commentaries. The DVD is released on 28 January, priced £20.42, and we have **FIVE** copies to give away if you can complete the prize crossword to the left and rearrange the letters in the yellow squares to form the name of monsters that were encountered by the Doctor, Amy and Rory.

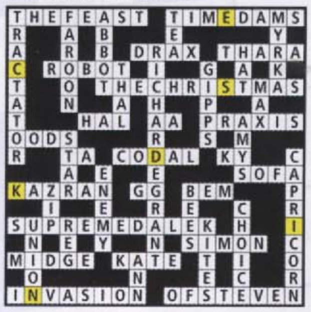
Phone **09011 542 232** to enter, or post your entry to the address on the opposite page, putting this first: "ENGLAND? NO, FRANCE!"

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 10 January and close at midnight on Wednesday 6 February 2012. Service Provider: Spoke, 0870 880 4869. For full terms and conditions see opposite page.



LAST ISSUE'S SOLUTIONS

PRIZE CROSSWORD



CRYPTIC MINI CROSSWORD

1 Lake
2 Empress
3 Peace
4 Sally
5 Maurice
6 Snow

LAST ISSUE'S PRIZE WORD: DICKENS

WOTCHA!

The page that expedites the revivification.

BY THE WATCHER

TOP TEN DRAMAS

- MATT ON A HOT TIN ROOF
- ABU-GOND'S PARTY
- MRS WARRIEN'S PROFESSION
- EDUCATING BETA
- MUCH ADO ABOUT NUTTING
- A MIDSUMMER NIGHT'S CHEEM
- ENTERTAINING MR SOLONIAN
- THE BROWNROSE VERSION
- MAN AND CYBERMAN
- THE ROYAL HUNT OF THE SUNDVIK

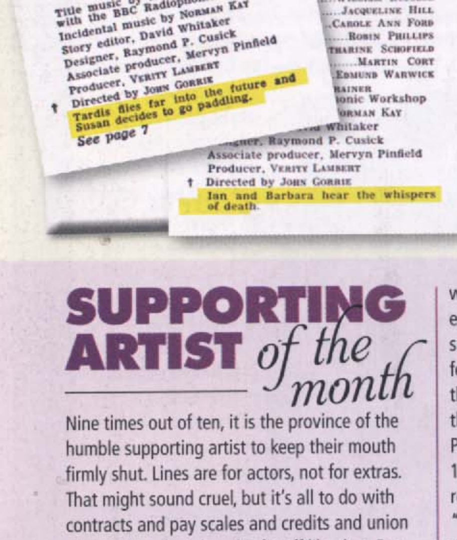
A History of Doctor Who in 100 Objects...

#27

HALF AN INCH OF NEWSPRINT

'Sinister forces menace the Doctor from the moment he sets foot on the storm-lashed planet of Karn. What evil power has lured so many to their doom?'

As a scene-setter for the opening instalment of *The Brain of Morbius*, those two short sentences in the *Radio Times* had a generation of children salivating with anticipation back in January 1976. Long before the saturation levels of pre-publicity that we take for granted these days, those precious little blurbs offered a cherished clue as to what *Doctor Who* had in store for us each Saturday evening.



5.30
DR. WHO
An adventure in space and time
starring
WILLIAM HARTNELL
WILLIAM RUSSELL
JACQUELINE HILL
and CAROLE ANN FORD
The Sea of Death
by TERRY NATION
with
George Coulouris
Dr. Who........WILLIAM HARTNELL
Ian Chesterton........WILLIAM RUSSELL
Barbara Wright........JACQUELINE HILL
Susan Foreman........CAROLE ANN FORD
Arbitan........GEORGE COULOURIS
Voords........MARTIN CORT
PETER STENSON, GORDON WALES
Title music by RON GRAINER
with the BBC Radiophonic Workshop
Incidental music by NORMAN KAY
Story editor, David Whitaker
Designer, Raymond P. Cusick
Associate producer, Mervyn Pinfield
Producer, VERITY LAMBERT
Directed by JOHN GORRIE
† Tardis flies far into the future and Susan decides to go paddling.
See page 7

atharine Schofield
...WILLIAM HARTNELL
...WILLIAM RUSSELL
...JACQUELINE HILL
...CAROLE ANN FORD
...ROBIN PHILLIPS
THARINE SCHOFIELD
...MARTIN CORT
...EDMUND WARWICK
RAINER
onic Workshop
ORMAN KAY
Whitaker
Raymond P. Cusick
Associate producer, Mervyn Pinfield
Producer, VERITY LAMBERT
† Directed by JOHN GORRIE
Ian and Barbara hear the whispers of death.

The blurb-writer's craft is a very particular one, and it's nowhere near as easy as it might look. You have just a brief couple of lines to hook our attention and reel us in. There's no room for waffle. And when it's done really well, it's an artform all its own. Back in 1967, Episode 1 of *The Faceless Ones* set pulses racing with 'The Tardis lands in the path of an incoming jet!' For Part Three of *The Masque of Mandragora*, we were whipped into a frenzy by 'Torture and death await the Doctor as the powers of darkness envelop the Earth.' Part One of *Ghost Light* offered the slam-dunk 'Ace tells the Doctor about her worst nightmare, and he promptly takes her there.' And for succinct, evocative spookiness, one of the very best has to be the blurb for the final instalment of *The Daleks' Master Plan*: 'Dust blows across the planet Kembel.' Nice.

"Can I be of assistance?"

The *Radio Times* blurbs still soldier on today, although in this iconic age of game-changing 'Tardisodes' and definition-changing 'prequels', they can never hope to equal the imagination-firing impact of yesteryear. But the art hasn't altogether been lost. Take a look at *Asylum of the Daleks*: 'Kidnapped by the Daleks, the Doctor is forced to embark on a terrifying and impossible mission – to a place that even the Daleks are too terrified to enter.' Yes, not bad. Points deducted for the sloppy inclusion of 'terrifying' and 'terrified' in the same sentence, but not bad at all.

Mind you, standards could go down as well as up back in the olden days, when the curse of the underwhelming blurb was never far away. Episode 4 of *The Evil of the Daleks* was trailed by the frankly deflating news that 'Jamie fights the terrible Turkish wrestler.' Episode Three of *The Curse of Peladon* was perilously undersold by a saucy *Carry On*-style 'HRH Princess Jo receives a right Royal proposal.' And Episode 2 of *The Tenth Planet* was pitilessly torpedoed by the deadpan boredom of 'More about the Cybermen and their plans for Earth.'

But if there's one period when the *Radio Times* blurbs really hit a rocky patch, it's the early 1980s, when we find the house style standardised in the form of a series of exciting questions. At their best, the results can be quite arresting: 'What secret lies beneath the Zolfa-Thuran sands?' sets us up nicely for Part One of *Meglos* (particularly if we don't already know that the answer is 'a power-crazed succulent'), while 'What is the secret of the screaming skull?' makes the first episode of *Terminus* sound unmissably thrilling. But these, alas, are among the exceptions: more often than not, the Davison era's enigmatic posers seem to miss the obvious dramatic beats and meander towards irrelevance. Of all the thrills on offer in the flash-bang-wallop extravaganza that is Part Three of *Earthshock*, who the blinking heck decided that the burning question of the day was 'Will Scott find the Doctor in time?' (Three decades on, I'm still unsure of the answer to that one. In time for what, anyway?) The second episode of *The Visitation* offers up the nail-biting conundrum 'Can Richard Mace help?', to which the only sensible reply is 'Who gives a toss?' Wouldn't something like 'Will the Doctor escape his appointment with Death in the cellar?' have set the juices flowing just a teensy bit more?

But the real problem with these early-80s blurbs is that they keep sauntering into the trap of asking a question whose answer is blitheringly obvious. 'Will Nyssa survive?' Well, I expect so. 'Will Enlightenment and Persuasion destroy the Doctor?' Probably not. 'Will Turlough succeed in his mission?' I'm guessing it's unlikely. And that's another thing: this obsessive preoccupation with who's going to 'succeed'. Here are some more vintage blurbs from 1982 and 1983 for you to try at home: 'Will the Master succeed this time?' 'Will the Doctor's regeneration succeed?' 'Will the Black Guardian succeed?' 'Will Hindle succeed?' 'Which of the King's champions will succeed?' And those answers in full: No; Yes; No; Yes and no; Take a wild stab in the dark.

IN A NUTSHELL: Will the Ergon suck seed?

SUPPORTING ARTIST *of the month*

Nine times out of ten, it is the province of the humble supporting artist to keep their mouth firmly shut. Lines are for actors, not for extras. That might sound cruel, but it's all to do with contracts and pay scales and credits and union rules and a whole bunch of stuff like that. But once in a while, it's permissible for the director to request a spot of rhubarb to match the action: a group cheer, or a collective gasp, or even, as we saw on this page a few months ago, an ensemble cry of "Towards the embarkation!" On such occasions, it's worth listening out for those fearless individuals who seize the opportunity to throw in an unscripted line of their own. Such is the case aboard the besieged space station in Part One of *Resurrection of the Daleks* when, at 17:55, some battle-ready extras are tasked with reacting to Mercer's dramatic revelation that "It's every man for himself!" While most of them content themselves with looking suitably horrified and dashing about a bit, one of them goes for gold and blurts out the inspired improvisation: "Oh no! Every man for himself?", fostering the entirely delightful impression that "Every man for himself" is a recognised security protocol. Wild applause, massive respect, and instant *Doctor Who* immortality.

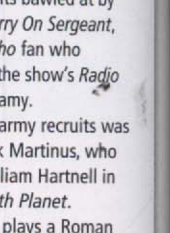
THE STOCKBRIDGE ENGLISH DICTIONARY

ALZARIAN: Mr Bromly has blond hair and blue eyes.
CONDO: a prophylactic with the end snipped off.
FENDAHLEEN: the best-selling cleaning spray on the fifth planet.
LANCE BENNETT: what the First Doctor nearly does in *The Rescue*.
MEGLOS: Noele Gordon's departure from *Crossroads*.
OSWIN: England lose the Ashes again.
SUMARAN: take legal action against the leader of the Sisterhood of Karn.
URBANKA: she works in the finance sector.

THE *Six Faces* OF DELUSION

What a Carry On! Which five of these saucy secrets are true, and which one makes you flare your nostrils and cry 'Ooh, Matron'?

Answer revealed at the bottom of the page.



1 Comedian Bob Monkhouse, one of the raw recruits bawled at by William Hartnell in *Carry On Sergeant*, was an avid *Doctor Who* fan who collected the work of the show's *Radio Times* artist Frank Bellamy.

2 Another of the army recruits was played by Derek Martinus, who would later direct William Hartnell in *Galaxy 4* and *The Tenth Planet*.

3 Gertan Klauber plays a Roman slave-driver in both *Carry On Cleo* and the *Doctor Who* serial *The Romans*.

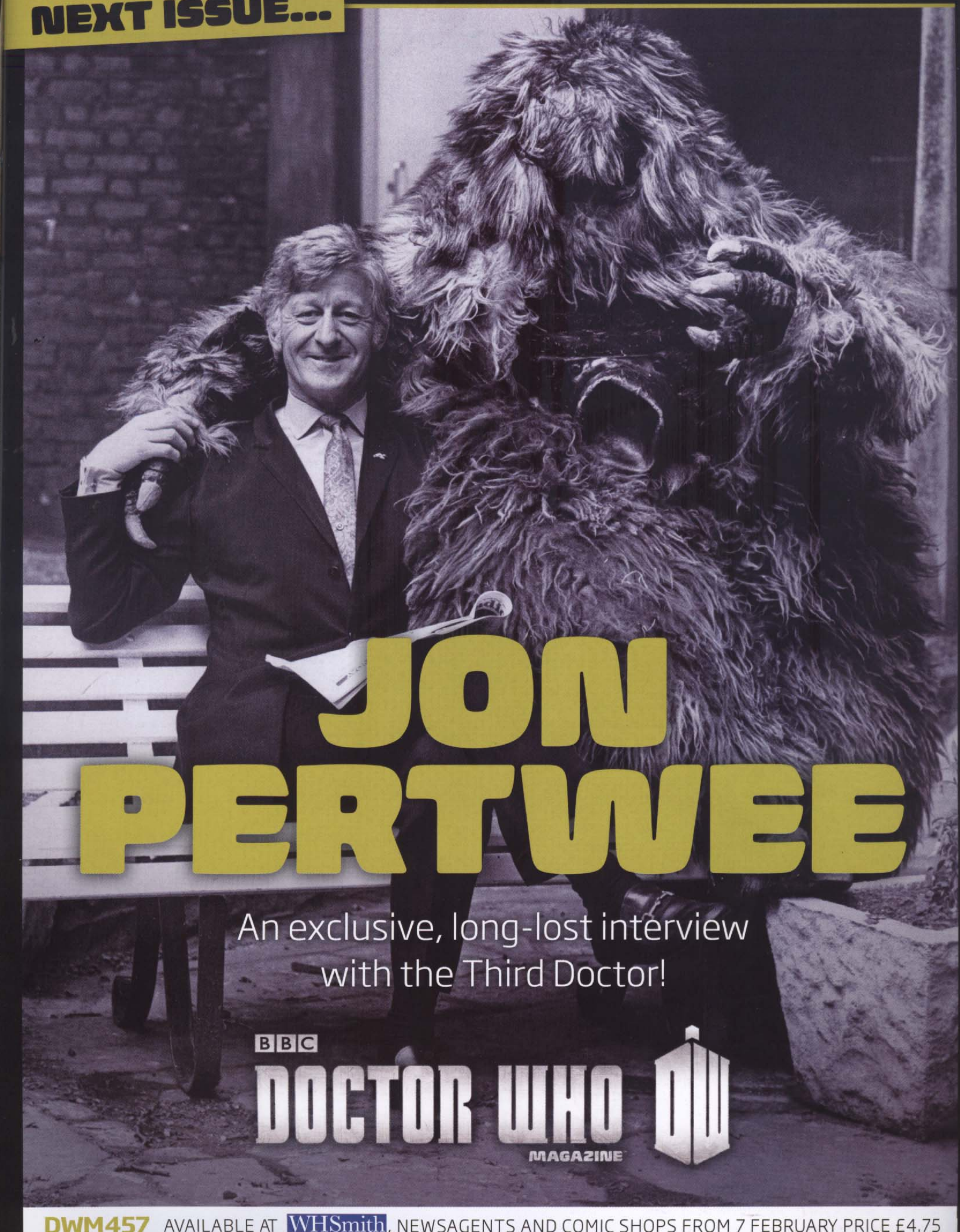
4 When he was cast as the Monk in *The Time Meddler*, Peter Butterworth's status as a *Carry On* regular made him the highest-paid guest star *Doctor Who* had yet hired.

5 *The Ice Warriors* One was recorded the day after shooting wrapped on *Carry On Doctor*, in which Varga actor Bernard Bresslaw played the amorous Ken Biddle.

6 *Carry On Up the Khyber* was shot in the same Snowdonia locations as those seen just a few months earlier in *The Abominable Snowmen*.

ANSWERS: It's Locusta from *The Romans* on the Time-Space Visualiser. The Six Faces of Delusion: Infamy! Infamy! Number 4 has got it in for me! Contrary to popular assumption, when he appeared in *The Time Meddler* Peter Butterworth had yet to make his *Carry On* début. The other five facts are genuine.

NEXT ISSUE...



JON PERTWEE

An exclusive, long-lost interview with the Third Doctor!

BBC DOCTOR WHO MAGAZINE

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DOCTOR WHO
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